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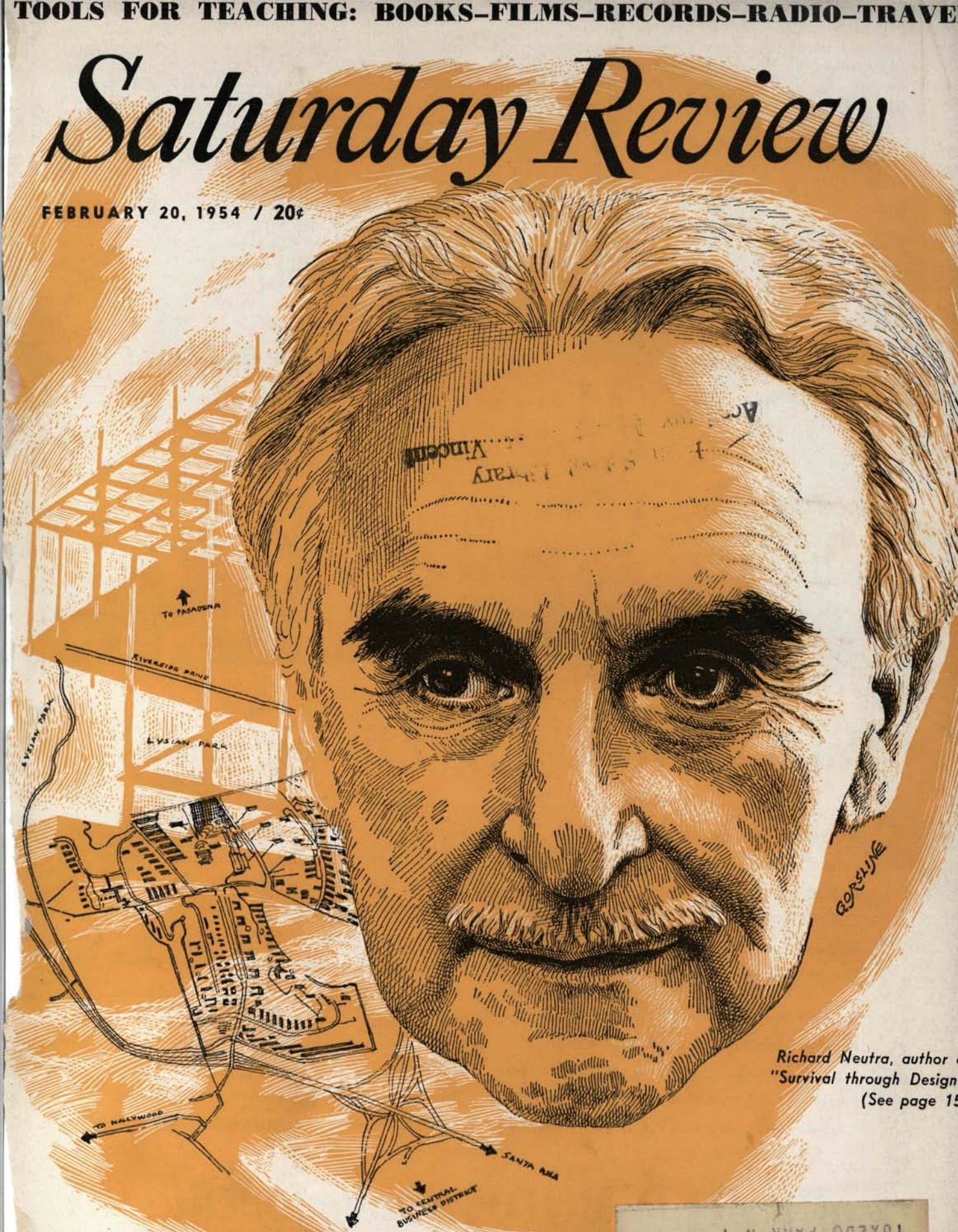
# Saturday Review

FEBRUARY 20, 1954 / 20¢




Richard Neutra, author
"Survival through Design
(See page 15

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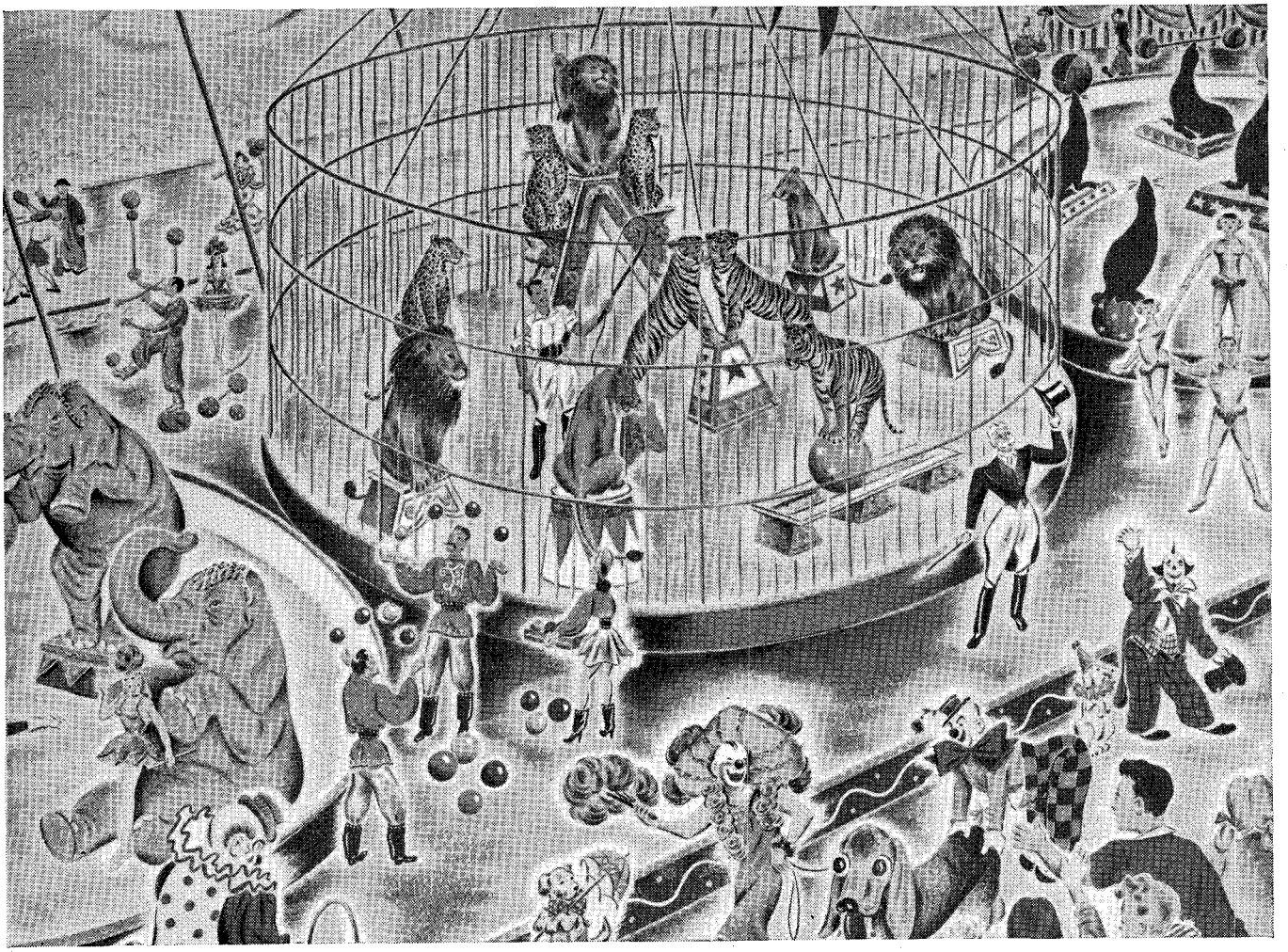

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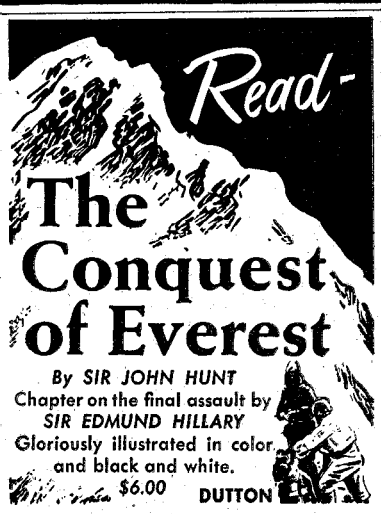


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# *SR*'s Library Poll

THIS would seem to be fiction's week. With the exception of the undisplaceable Maurois biography of George Sand, and the continued strength of two books of religious interest, the important non-fiction—Sir Winston Churchill, Dr. Alfred Kinsey, André Malraux, and Iles Brody's acid study of the Duke and Duchess—are clustered at the bottom of the list.

**TITLE AND AUTHOR**

1. **Lélia**
   by André Maurois (G)*
2. **Not as a Stranger**
   by Morton Thompson (F)**
3. **Lord Vanity**
   by Samuel Shellabarger (F)
4. **The Power of Positive Thinking**
   by Norman Vincent Peale (G)
5. **Life Is Worth Living**
   by Fulton J. Sheen (G)
6. **Time and Time Again**
   by James Hilton (F)
7. **The Doctors**
   by André Soubiran (F)
8. **Battle Cry**
   by Leon Uris (F)
9. **Beyond This Place**
   by A. J. Cronin (F)
10. **Tomorrow**
    by Philip Wylie (F)
11. **Flying Saucers from Outer Space**
    by D. E. Keyhoe (G)
12. **The Secret Diary**
    of Harold L. Ickes (G)
13. **The Second Tree from the Corner**
    by E. B. White (G)
14. **Too Late the Phalarope**
    by Alan Paton (F)
15. **The Voices of Silence**
    by André Malraux (G)
16. **From Here to Eternity**
    by James Jones (F)
17. **Triumph and Tragedy**
    by Winston Churchill (G)
18. **The High and the Mighty**
    by Ernest K. Gann (F)
19. **Gone With the Windsors**
    by Iles Brody (G)
20. **Sexual Behavior in the Human Female**
    by Alfred C. Kinsey (G)

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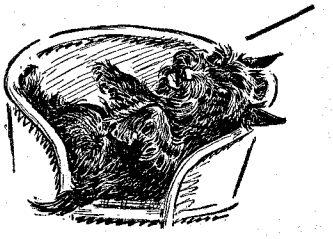
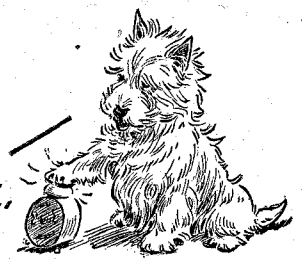
* (G)—General
** (F)—Fiction

Time to Wake Up!



"WAKE UP, WHITEY! WE'VE GOT FRIENDS WAITING!"



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# TRADE Winds

EDITOR'S NOTE: *This week's guest* TRADE WINDS *column is by Raymond Walters, Jr., book-review editor of* SR *and author of a forthcoming biography of Albert Gallatin.*

**BOOK PUBLISHERS** who may wonder why their ears burned on the night of January 18 will be interested to know that the origin of their discomfort was the auditorium of New York's Barbizon Plaza Hotel, where some 300 professional writers assembled to get a rebellion under way. For the past eleven months a joint committee of the Authors' Guild and the Mystery Writers of America, chairmaned by John Brick, author of several Revolutionary War novels, has been hatching an insurrection against both hardcover and paperback publishers for the way they are handling reprint rights.

Although reports of sales of paperback rights for $35,000, $65,000, and even $100,000 are a favorite topic at literary cocktail parties, the AG-MWA committee declares that such cases are as scarce as hen's teeth. In all but a few instances these days the author ends up with between $1,000 and $3,000 from the paperback sale of his book—which, plus the current small return from hardcover sales, provides considerably less than a living wage. Speakers from the floor suggested that, despite the reprinters' wails about large returns of unsold copies by wholesalers during the past six or eight months, they are still making a great deal of money and should be able to triple, maybe quadruple, the present royalty rate. There was even talk of writers setting up a reprint house of their own to increase their take.

**ANOTHER AUTHOR'S GRIPE** was voiced by Ann Petry ("The Street," "The Country Place"). The custom of most hardcover houses has been to deny an author any control over the conditions attending the reprinting of his works. "When the paperback edition comes out," she complained, "he finds a big-bosomed woman who isn't in the story stretched across the front cover and the only two sentences in the book that couldn't be read aloud in a Sunday School smeared in twenty-four point type across the back."

As a first round in their rebellion, the AG-MWA committee is recommending to authors that they turn down any contract with a hardbound publisher which does not give them joint control over the reprinting of their works. Most publishers queried thus far say that they're willing to incorporate a clause to this effect on request.

What may well become next year's move in the insurrection was proposed by Rex ("Nero Wolfe") Stout, whose benign-looking beard ought not deceive any embattled publisher. Nowadays, original publishers act as agents in the sale of reprint rights, splitting the royalties fifty-fifty with the author. A 50 per cent fee is 40 per cent more than the going rate for agents, Mr. Stout pointed out. He believes that in time the custom of cutting in hardcover houses on reprint rights must be stopped, just as several decades ago it was stopped in respect to magazine serial rights, dramatic rights, and movie rights. United action by only 200 big-name writers would do the trick, Mr. Stout believes.

Just one representative from a hardcover house, a lady from S & S, seems to have been among those present on this occasion. She asked for a transcript of the proceedings so that she might answer "the many inaccurate statements" that had been made. Chances are that a good many other publishers will be studying the transcript over her shoulders, and perhaps even planning a counteroffensive in the weeks to come.

**MADEMOISELLE,** the Messrs. Street and Smith's monthly magazine for young ladies which makes a practice of tucking in a few short stories between its ads and its articles on clothes and behavior, created a literary event of a sort when its February issue offered

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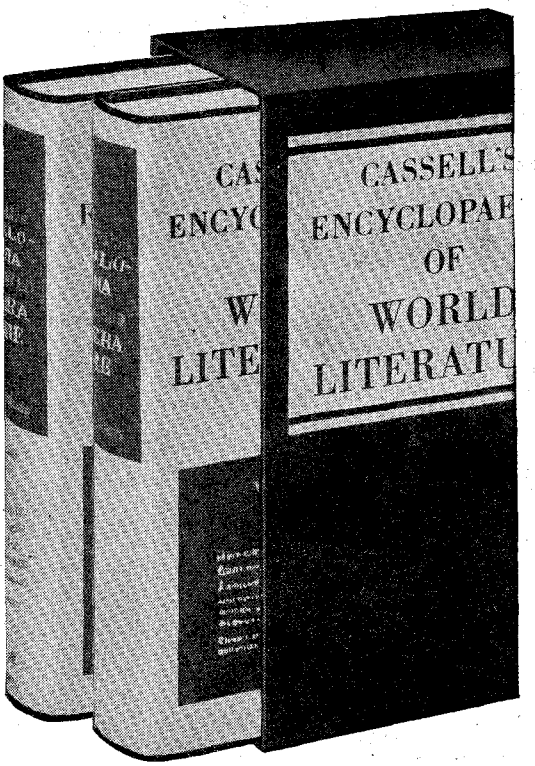


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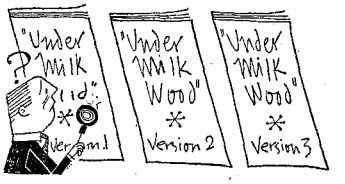
"the first publication" of Dylan Thomas's verse play, "Under Milk Wood." What sort of literary event it is may be surmised from the fact that what *Millie* printed is one of at least three versions left behind by the Welsh poet.

When Dylan Thomas died last November his affairs were in such a confused state that it would take a literary




detective to unravel them. This much appears clear: "Under Milk Wood" was originally commissioned by the British Broadcasting Company for performance over the English wireless. Thomas gave one version to the BBC, which broadcast it late in January. A second version, presumably incorporating Thomas's last thoughts on the script, was found among his effects at New York's Hotel Chelsea. And, not long before his death, Thomas sold a third variant, 200 or 300 lines shorter than the BBC version, to *Mademoiselle*.

As soon as Thomas's three executors in England—all close friends—have had a chance to decide just what will be "the authorized version," it will be published in book form by New Directions. The N.D. people hope that their edition will be ready by May.

It looks as if "Under Milk Wood" will provide the sort of field day every enterprising bibliographer and Ph.D. candidate dreams about.

**IN GRATIFYING NUMBERS** and with heroic sums, the friends of Dylan Thomas have rallied to the appeal for funds to meet his medical expenses and to tide over his widow and three children for the next few months. To date, after expenses, there's more than $16,500 in the fund, most of it received in dollar bills and other small amounts. One married couple in Worcester, Mass., finding they had

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| *conductor* | *Atlántico* | *optimista* |
| *animal* | | *dentista* |

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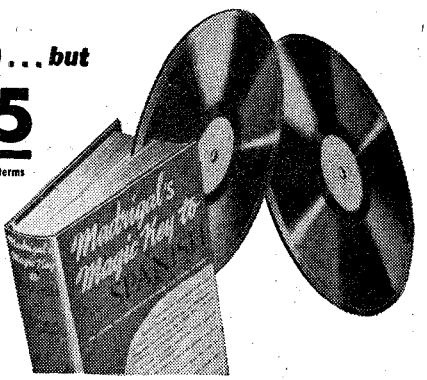

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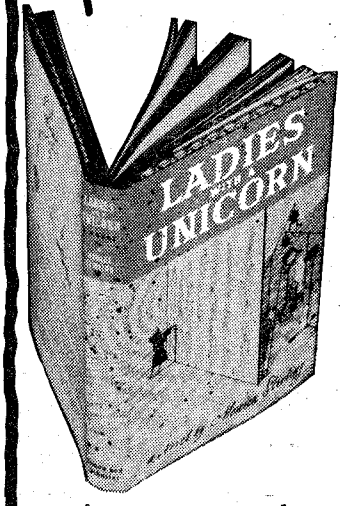


FROM THE QUOTES that follow it plainly appears that Monica Stirling's new novel, **Ladies with a Unicorn**, is a fine antidote to spiritual smog and smaze. Like Miss Stirling's *Dress Rehearsal* (which also delighted the critics and was simultaneously launched in France under the aegis of Colette) it has true sparkle: not cola, but champagne. It offers a memorable sojourn among the wits, beauties, artists, and aristocrats of modern Rome. Read it for fun:

**"Charming! Full of Light!"**—N. Y. HERALD TRIBUNE

"Under the cover of a story as frothy as a glass of zabaglione, Monica Stirling has staged a comedy of love and understanding which reveals unexpected depths. Charming, giddy, full of light and the sound of fountains splashing, Miss Stirling's novel is as virtuous as a morality play, but enjoys itself much more."

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"An utterly delightful light novel is one of the most difficult books to come by. A literate, sophisticated, amusing bit of writing in which both the plot and the telling have that intangible quality of 'style' is as rare as that perfect day in June. *Ladies with a Unicorn* is such a treasure. The setting is Rome. Its sights (historic and human), the sounds, the smells, the food and drink, even the feel of the stones in its ancient buildings are in its pages. It could be a love song to Rome."

**"Civilized elegance and wit"**—N. Y. TIMES BOOK REVIEW

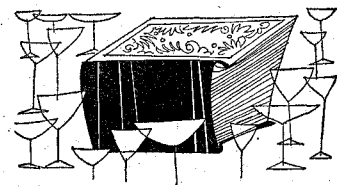
"Essentially lightly romantic and deftly whipped up in the continental style, this novel has civilized elegance and wit that lift it above the usual story of this kind. The author's sense of irony blends naturally with a wise and tender understanding of human nature."

## Ladies with a Unicorn

By MONICA STIRLING. $3 • Simon and Schuster


$1.68 left in their bank account, cleaned it out by sending $1.65 (the three-cent stamp taking the rest). Contributions are still welcomed by The Dylan Thomas Fund, care of Philip Wittenberg, Treasurer, 70 West 40th Street, New York City.

**THIS WEEK THIRTY-FIVE NEWSPAPERMEN** from Boston, Dallas, and points in between, plus a like number from the environs of Fifth Avenue, are recuperating from what was by all odds the biggest binge in the history of the American book trade. The weary men and women are the editors of the book sections of the country's major newspapers and magazines, and what they are resting up from is the social whirl surrounding the fifth annual presentation in New York of the National Book Awards. For five arduous days they floated from function to function—from a cocktail party in honor of the scalers of Mount Everest to a panel discussion on the future of fiction (at the Brooklyn Public Library) to a dinner in Radio City's Rainbow Grill to a reception at the PEN Club,



and many, many more—all held in the interest of better book reviews, better book sales, and even better books.

Throughout the week the topic most talked about over the canapes was a session on out-of-New-York book reviewing held under the auspices of the Publishers Ad Club. A voluble and impassioned plea for more book ad-

## FRASER YOUNG'S LITERARY CRYPT NO. 557

*A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 557 will be found in the next issue.*

FOR ABCXYAZ RZOMM

KOLFZ POZF FOR JKLYVTCZ

PKBCL.—LBMXRVOZF.

*Answer to Literary Crypt No. 556*

If a man cannot remember the names of pleasant acquaintances, he forgets the names of bores with equal facility.—O. Shephard.

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vertising was made by the *Chicago Daily News*'s Van Allen Bradley, whose paper had a book page once upon a time; and a deft and wordless demonstration of how a book editor copes with such occupational hazards as Jiffy book wrappers and the autumn book rush was given by the *Providence Journal*'s Maurice Dolbier, who was an actor once upon a time.

**PIECE DE RESISTANCE OF THE NBA WEEK** was a ceremony at the Hotel Commodore late in the afternoon of January 26, when 550 stalwarts of the book trade watched "Omnibus's" Alistair Cooke debonairly present the awards and Philadelphia's Judge Curtis Bok speak eloquently on how free men should conduct themselves these days. (*SR* readers had a chance to peruse Judge Bok's admonitions in last week's issue.)

As usual, there were some murmurs of dissent about individual selections, plus general satisfaction that an industry composed of individualists so rugged as those in the book trade could get together year after year for such an enterprise. The Court of Hissing Men, an informal organization of book editors that holds its annual meeting during one of the week's few free moments, this year drew up a letter complimenting the NBA's sponsors—the American Book Publishers Council, the American Booksellers Association, and the Book Manufacturers' Institute—and especially the NBA committee, composed of thirty-five representatives of publishing houses, book clubs, associations, and publicity firms, chairmaned by William Cole. Their months of after-office-hour planning resulted in a nigh-hitchless affair.

**FOR THE NBA CEREMONIES,** Doubleday editor Ken McCormick had Mr. Truman's Veep as his guest. It seems that Alben Barkley is devoting himself wholeheartedly to authorship these days, writing his life story—with emphasis on the Washington years—for autumn publication. . . . There are signs of current literary activity, too, up in the Waldorf Towers. General Douglas MacArthur's story of the years 1941 to 1951 is being prepared for publication in May by McGraw-Hill, with all but one chapter already in the publisher's hands. This won't be an out-and-out autobiography, however: the names on the title page will be General Charles A. Willoughby, formerly MacArthur's chief of intelligence, and John Chamberlain, formerly of *Time* and *Life*. But the "authoritative first-hand sources" upon which it will be based are clearly General MacArthur and his files.

—Raymond Walters, Jr.


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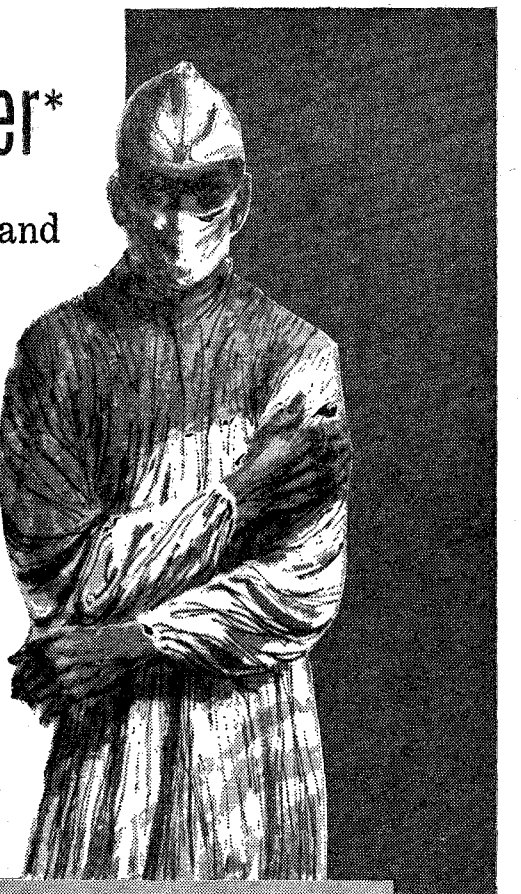

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NOT AS A STRANGER

BY THE AUTHOR OF
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**"A moving, wounding, absorbing human drama** . . . in the Zola tradition." — *Virgilia Peterson, N. Y. Herald Tribune Book Review*

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— *Granville Hicks, N. Y. Times Book Review*

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— *Van Allen Bradley, Chicago Daily News*

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*N. Y. TIMES BOOK REVIEW

CHARLES SCRIBNER'S SONS

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The greatest adventure story of our time. "There has never been anything like it before in the history of autobiography."—*N. Y. Times*
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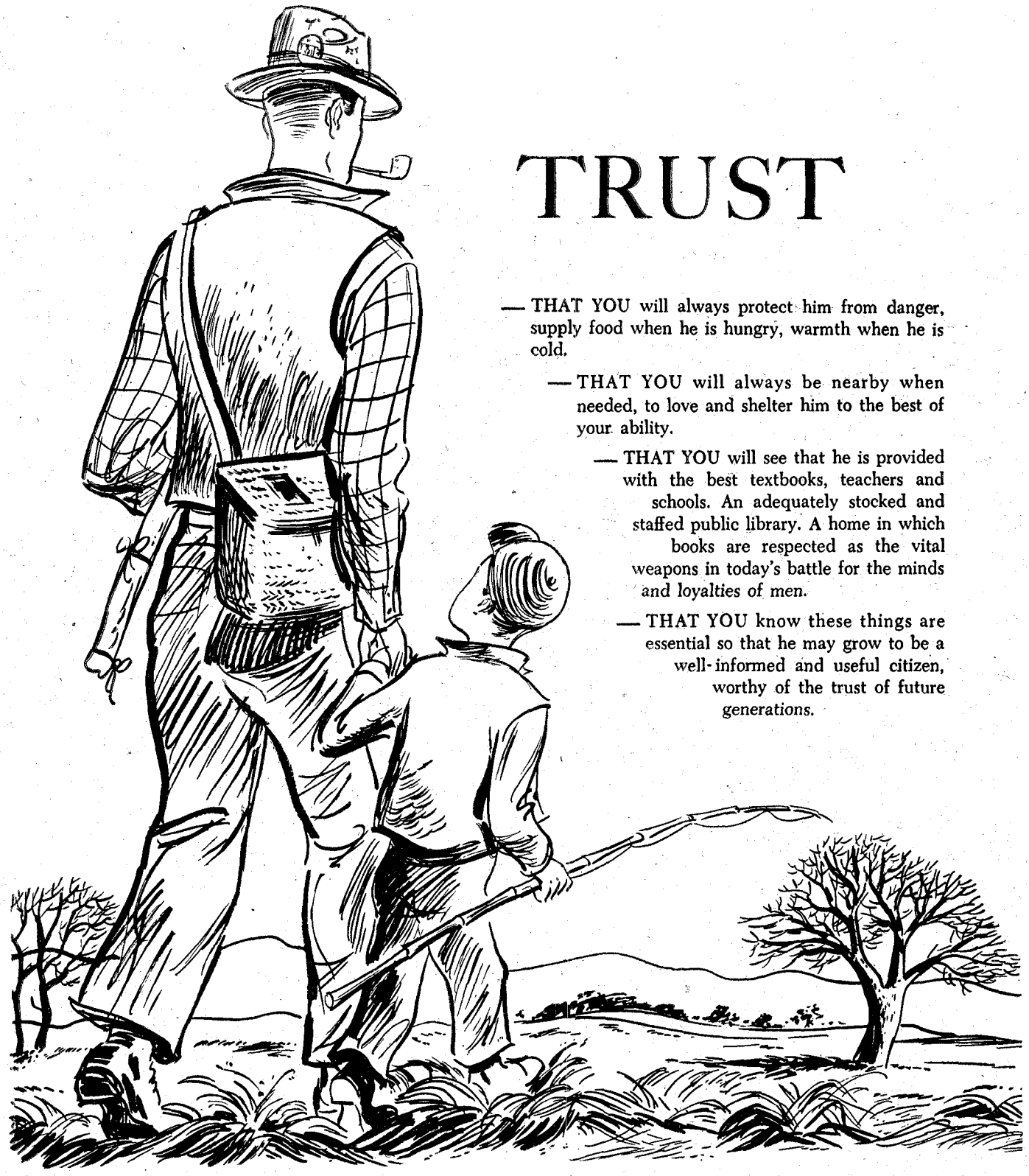

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The Saturday Review
FEBRUARY 20, 1954

# CREATIVE HANDLING OF CONFLICT

By HARRY and BONARO OVERSTREET

*Conflict—from personal antagonisms to international discord—will usually go from bad to worse unless it is handled creatively, say the Overstreets, who discuss here the requisites and techniques of effective peacemaking. The article is drawn from their new book, "The Mind Alive," published by W. W. Norton on February 11.*

CONFLICT is a hardy perennial in the human scene. It ranges from the squabbles of youngsters over a toy to wars between nations—or between ideologies. There is no way in which we can go through life without being, many times over, witness to conflict and involved in conflict. If, therefore, we have no creative wisdom regarding it—if we merely act on frightened or hostile impulse each separate time—there will be a great many occasions when we fail to do what might be done in behalf of emotional health and sound human relations.

About some conflicts, of course, nothing needs to be done, and about other conflicts—especially those that involve basic value systems—nothing can be done. But when we have subtracted all such conflicts, there are more than enough left to put to the test our best resources of insight and good will. If we take all the struggles, big and little, that tear life to shreds, we realize that those that could and should be resolved far outnumber those in which differences are basic and irreconcilable. In any event, we have no real way of knowing where our creative rationality would fail until we have given it a chance to work. It would seem that the least we can do as individuals, in behalf of the mind's health in an age of fear, anger, and violence, is to try to understand something about the psychology of conflict and to build for ourselves some working philosophy with regard to it. For the world's misery today is a report on multiple conflicts, large and small, that have got out of hand. The winds of hostility that men have sown have become the whirlwinds that threaten to destroy them.

Unless a contrary influence is exerted, conflicts tend to take a line from bad to worse. Yet it is by no means a fated line. There is one force that can change the direction of development in a great many cases and make it go from bad to better: the force, namely, of human personality that is in sound enough emotional health and in close enough touch with reality to take the initiative in using reason. Such resort to reason does not signify weakness or appeasement. It is less an act of giving in than of taking creative command. Of all the powers man has released in the world none has proved more surprising than has rational good will applied to a situation where the stage is set for hostile self-defense and retaliation.

In a poem called "Hate," James Stephens has given us, on the level of interpersonal conflict, one picture of how this force works. The poem begins with hostility rampant:

My enemy came nigh;
And I
Stared fiercely in his face:
My lips went writhing back in a grimace,
And stern I watched him from a narrowed eye. . . .

Antagonism here invites reciprocal antagonism. A human ego has been put under threat. By all the logic of conflict we can expect it to defend itself.

Into the situation, however, is suddenly injected a response not on the books. The enemy who has been challenged—"That bitter-heart, and savage"—stops and looks at his adversary, not with fear or antagonism, but with a kind of embracing puzzlement; and he says:

—Some day, when this is past;
When all the arrows that we have are cast;
We may ask one another why we hate?
And fail to find a story to relate:

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It may seem to us, then, a mystery
That we could hate each other. . . .
Thus said he; and did not turn
away;
Waiting to hear what I might have
to say!

With these few words of reason and perplexity—where words of hate and anger have been invited and are expected—the "enemy" changes the whole mood of the encounter: puts it on a different basis; and as he stands quietly waiting for a response, he does not look like a figure to be sneered at or knocked down. Caught off guard by this "challenge in reverse," the original challenger finds that all his prepared weapons of defense and offense are suddenly useless because they are irrelevant to the new situation. By a few words of perplexity—of rationality trying to find its way—those weapons have been stripped of both practical and symbolic value.

. . . I fled quickly; fearing if I
stayed,
I might have kissed him, as I
would a maid.

He fled quickly because he could not change his emotional stance fast enough to cope in any other fashion with the unexpected turn of events. We can assume, however, that the two men would meet again, on another day, and that they would then both be ready for a relationship cast in the new pattern.

THE INCIDENT thus reported illustrates in primer fashion what it takes to introduce rationality into a situation where reciprocal antagonism has prevailed.

To understand what this "enemy" did in the face of hostile challenge, we can take stock first of what he did not do: of the tactics to which he did not resort and the psychological blunders he did not make. He did not rise to the bait of insult: this is perhaps the key fact. He did not, in wordless rage, knock his adversary down. He did not snarl, "Get that sneer off your face before I wipe it off!" nor square belligerent shoulders and say, "All right, then . . . if you're spoiling for a fight. . . ." He did not attempt aloof superiority—staring the other down, or saying coldly, "My dear Sir, your manners are execrable." He did not, in brief, defend himself by fight. Neither, however, did he have recourse to our second common method of self-defense: namely, flight. He did not drop his eyes and hurry past; nor look fearfully to right and left, seeking an avenue of escape; nor wheedle or plead. Not by any show of timidity did he give his opponent a chance to feel big and brave either in the flaunting of hostile prowess or in the extending of contemptuous mercy. And last of all, he did not exhibit the kind of admonitory sweetness that makes us "think of peach-skins and goose-flesh" —and which is in itself a form of oblique hostility.

These things the "enemy" did not do. It was not, however, by merely refraining from these that he changed the temper of the relationship. Rather, it was by creative action. Psychologically speaking, he took hold of the situation and *remade it*. How he did this deserves a long look.

Conflict tends to crowd out of our awareness everything not relevant to our immediate self-defense. The first distinguishing thing about the "enemy" in this case is that, in the face of threat, he refused to let his vision be thus constricted. He kept his emotional standing place in a broader reality than that of the angry here and now: "Some day, when this is past. . . ."

In the second place, he resisted the temptations of allegory. He did not see his opponent as Willful Aggression and himself as Righteous Indignation. He continued to see both himself and the other as human beings. We know this by two signs. One is that he refused to think in terms of "you there, and I here." As naturally as breathing he used the inclusive pronouns *we* and *us*. The other sign is that he granted to himself and his adversary much the same basic qualities. Both of them—not only the other fellow—had been casting arrows of irrational hostility. Both of them—not only himself—could be thought capable of reappraising their relationship. Because he did not step out of life into allegory, he could reach through to doubts and affections in his opponent that had lain dormant simply because they had no function to perform so long as conflict was the order of the day.

IN THE third place, he introduced an emotion that is unitive rather than divisive: namely, honest perplexity. Fear, hate, anger, self-pity, envy, smugness, self-righteousness: these emotions divide human beings. They set off *I* from *you; we* from *they*. But where doubt, wonder, and perplexity are honest—not trumped-up pretenses —they have a peculiar power to induce a sense of species; for however separate we may be in our backgrounds or competitive interests, we are strangely at one in the experience of living in a baffling universe and of being more ignorant than we are informed. This man might have delivered himself of a "peacemaking" speech: "I have been thinking things over; and I want you to know I have come to the conclusion. . . ." He would not thus, however, have tapped the creative power that lies in shared bafflement:

It may seem to us, then, a mystery
That we could hate each other . . .

Finally, while he took the initiative out of his opponent's hands, he did not diminish the human dignity of the other. Rather, he enhanced it: having voiced his own perplexity, he invited the other's contribution. He

. . . did not turn away;
Waiting to hear what I might have
to say!

As it worked out, he would have to wait until some later meeting. The words indeed might never be said; but later actions would be fairly sure to report that understanding and liking had replaced destructive hostility.

Here, then, is one kind of primary lesson in the art of introducing reason and good will into a situation that has been structured by hostility. It requires of the individual, negatively speaking, that he not resort to the ordinary tactics of fight, flight, or smug superiority. It requires of him, posi-

(*Continued on page* 59)

# Parting

By Carl Binger

WHY cannot mind with resolute intent
Pluck the sad burden from the heavy heart,
Or lift the stone of woe from out the
freighted vessel of despair?
This final parting works too rude a pain.
Love cannot follow, nor the loved remain.
What word or song will join the living
with the dead,
Who smile their inward smile upon their recent bed?

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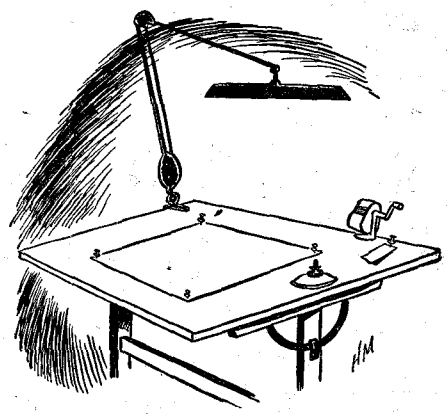
# Planning Our Plans

***"Survival through Design," by Richard Neutra*** *(Oxford University Press. 384 pp. $5.50), the work of one of the most influential of living architects, develops a philosophy for contemporary architecture. Here it is reviewed by Douglas Haskell, editorial chairman of* Architectural Forum—House & Home.

By Douglas Haskell

ALTHOUGH Richard Neutra calls it "Survival through Design," in actuality it is a book on architecture written by one of that small group of great pioneers who transformed the art during our century. There's not a picture in it; it is a philosophy of architecture in action, a book on architectural strategy, an exposition of the architectural evangel that has drawn such fierce allegiance to modern architecture's cause. It is filled with the most remarkable observations on the effect of surroundings on people, observations taken not only from Mr. Neutra's ripe experience but from wide reading especially in biological and psychological science. It is enlivened by many a fine anecdote, like the story of the way Zola, the advocate of the new *plein-air* painting which was opening up great vistas to the visual arts, died of suffocation in an airtight, gas-filled room.

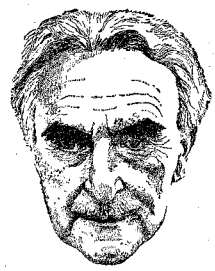
A title such as "Survival through Design" may be a little overdrawn, but is nonetheless very significant in itself. It's hard to believe that our greatest threat of extinction lies in the juke-box googie or Levittown hypnosis of our surroundings; yet the way our surroundings "get on our nerves" does help to drive us out of sanity. The title is significant because it accepts, in a way no previous generation of architects would have thought of accepting, the concept of total architecture. Look in any encyclopedia or history of art and you will find a definition of architecture as some kind or another of fine building. Look in Neutra and you will find that the conscious arrangement or re-arrangement of any human surroundings for a healthy and joyous impact on human nerves is architectural. In one fine phrase Neutra calls the architect dealing with environment a "gardener of nervous growth."



In depth of inquiry Neutra reminds one of critic Lewis Mumford; for example, his curiosity on the basic question "Can we plan?" carries him all the way to the theological affirmation of Ignatius of Loyola, the great "planner" in the Catholic Church. Yet there is a basic and welcome restriction in Neutra's scope. Where a many-faceted critic like Mumford can slip into Hebrew-prophet diatribe against conditions he dislikes (in the illusion that he has thus solved the problem), Neutra has the architect-creator's attribute (so well described by Paul Valéry in his "Eupalinos") of accepting the data as they are, agreeable or not, to deal with positively. Like a wrestler who cannot call down Jehovah's lightning on his adversary, he seeks by close grappling to turn even the opponent's strength into favorable leverage, thereby often finding unexpected handholds.

The use of objective observation by an imaginative mind has led to some fine discoveries. I especially like Mr. Neutra's chapter on the shift in esthetic values. In princely and handicraft days these attached themselves to scarce ostentatious goods, like the emperor's rare silks. Today they are associated with goods that yield an abundance of shared experience, objects like that marvel, the "common" electric bulb, whose perfection not even the emperor's best craftsmen could have hoped to reach.

MR. NEUTRA brings fresh insight also to the act of evaluation. No longer, says he, can we all judge by the old standards of how a thing was made—a knowledge which used to be



**THE AUTHOR:** Richard Neutra, an architectural pioneer whose handiwork is on display in the South Seas, Italy, and points in between, is a gentleman who, amidst blueprints, is fond of jotting down "IDEAS," such as: "An architect who seeks and selects only easy clients is like a missionary who deals only with selected heathens, easy to convert." His Los Angeles offices are stacked high with thousands and thousands of others, possibly the most recurrent one being: "Eight million Americans a year cool their too hot heels in psychiatric waiting rooms. Design can help lower this nervous overhead and fit our metropolises to our biological purchasing power."

Besides turning out quantities of "IDEAS," articles, and books, Neutra has also jotted down some autobiographical notes under the heading: "What Attracted Me to the U.S. and How Did I Get Here?" "I got here," begins this remarkable document, tracing Neutra's departure from Vienna, where he was born "four hundred years after Columbus sighted America," to his arrival here "as a poor immigrant" in 1923, "because I had three people and some rumors influence me greatly in this sense."

One of the trio was Frank Lloyd Wright—"when I first ran into him, it was just like suddenly seeing the unicorn," he recalls. One of the rumors was that the railways around Chicago had been "electrified," a new word to Neutra, who was then attending high school in Vienna. In the U.S., Neutra exhibited a provocative display of architectural versatility as a city planner, housing expert, and theorist. "The modern architect holds the job and the goods to make the planet hospitable from the tropical isles and the upper Amazonas Valley to the Arctics and the desert," he says. "The grand precedent of nature is not split by 'utility versus beauty,' or 'one Sunday versus six week days.' And also our receptive inner nature is one, as we now see it, and not dual at all. It's one world, one continuous landscape inside and out." —BERNARD KALB.

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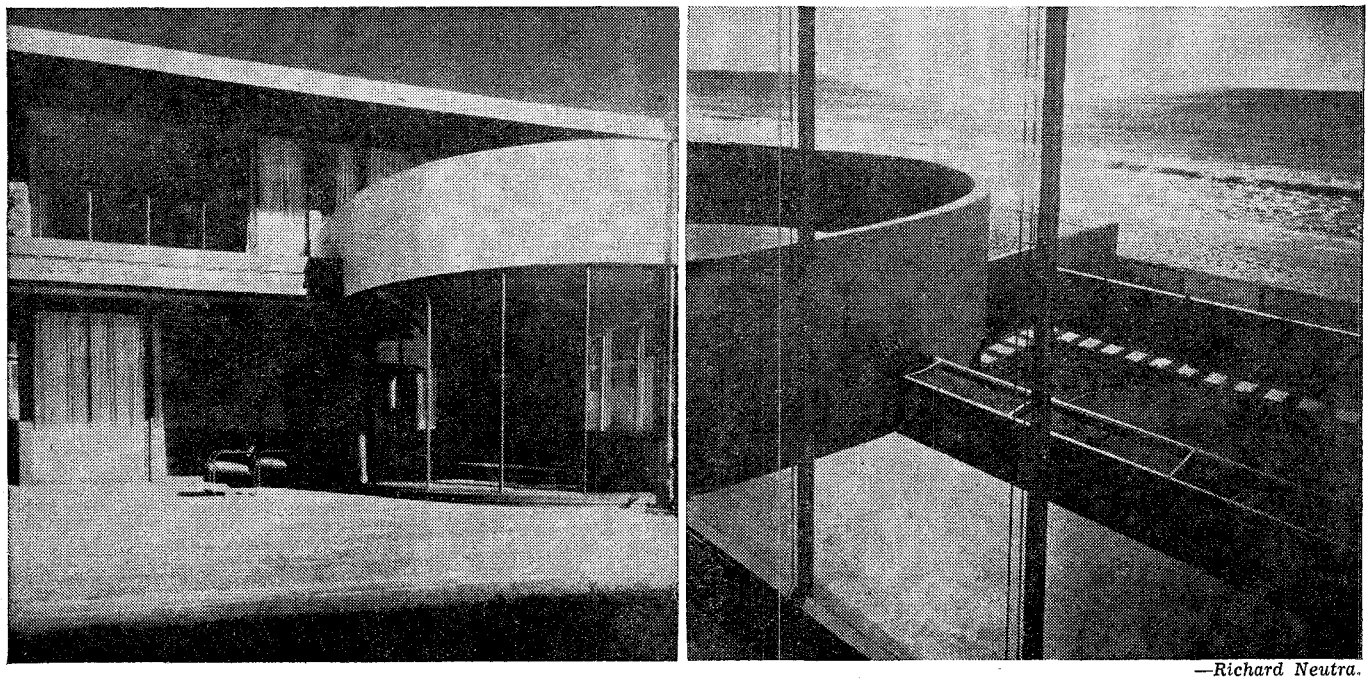

—Richard Neutra.

The Lewin beach house in California—"a shift in functionalist approach from how architecture goes together to how it affects the user."

widely shared, but is lost through specialization. We all use instrumentalities too complex for us to understand; nevertheless, we are not lost (as dilettante critics have so often thought). We have been relinquishing the old tests of material and workmanship largely in favor of tests of performance; we may not know what is under the car hood, but we have dependable reports on miles-per-gallon to be expected from the car and ratings telling us how soon major repair bills are to be expected for that particular make. How such new attitudes are growing is described by Mr. Neutra in fascinating detail.

His operational viewpoint extends to his examination of building, his chief concern. We don't stop with looking at buildings, we live in them. Their first impact may indeed be ecstatic in effect. Mr. Neutra is artist enough to recognize that a fine building, as a work of art, registers instantly as a totality, and mainly upon our subconscious: we say "Oh!" But Monday follows Sunday. With time, a great deal of that subconscious effect can be fished up into consciousness by analysis; moreover, it may turn out that much of the impact was not alone on the optic nerve. The reports are also thermal, auditory, even olfactory (he describes how Gothic design furthers the curling spread of incense); then again there is interplay among the different senses. Interplay is so complex that the author has to be content with the hope that science may illuminate a great many of the different kinds; but all in all, the knowledge he is able to report already is astonishing and well worth reading.

This is, then, a shift in functionalist approach, from early naive mechanistic functionalism to psychological, from concern with how architecture goes together to concern with what it is for, how it affects the user.

The same kind of psychological analysis is useful in outlining strategies leading to acceptance. Mr. Neutra makes some sharp observations, worthy of Veblen, on the nervous streamlining necessary to meet the "nervous economy" of bankers, who are found to be ruled by emotion and primarily by the urge to have their own lives simplified. And he has sly humor, too, as when he remarks that God Himself in the story of the Flood had to wipe out a whole generation of consumers in order to create new consumers for his Grand Design—the major part of any creative artist's problem. His analysis of what ownership means today in homes and buildings is quietly revolutionary and worth the closest study; so, too, is his description of the shift from the lordly artistic creator to the team effort in architecture.

A book such as this lacks the flashing insights into art intuition to be found here and there in the work of a critic such as Jacques Maritain, but happily it also lacks the shameless floating of the world of art on clouds of scholastic revelation. Architecture today is, *par excellence*, the art which turns the flash of lightning into a steady glow and is striving mightily to regain the lovability of this earth by rechanneling man's blind power.

# Design Against Nature

***"Climate and Architecture," by Jeffrey Ellis Aronin*** *(Reinhold. 304 pp. $12.50), considers what architects have done and may do in adapting man's shelter to climatic conditions. Below it is reviewed by Sibyl Moholy-Nagy, the author of "Moholy-Nagy: Experiment in Totality," and other works.*

By Sibyl Moholy-Nagy

AMONG the universities of the Western Hemisphere, McGill in Montreal fulfils a unique and unpublicized mission. In the heartland of French colonialism, its liberal arts curriculum maintains the humanistic tradition of the English universities in a scholarly way, while the sciences have taken on many of the problems peculiar to Canada and the Far North. The Department of Architecture, under Dean Bland, has adapted many results of modern architecture, developed in Europe and the United States, to the economically and culturally limited scope of his country, and it encourages research in related problems of structure, materials, and environmental conditions. Jeffrey Ellis Aronin's book on "Climate and Architecture" is a McGill thesis by a graduate who participated in the research, undertaken by the Canadian army, into climatic conditions of the Arctic. Its main purpose is to

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establish the architect as climatologist.

The first chapter, which is also the one with the widest reader appeal, furnishes a survey of historical efforts toward a coordination of building and climatic environment. Aronin places at the beginning Vitruvius, who—in the Age of Augustus—introduced climatology with the demand that

> the architect must know the art of medicine in its relation to the regions of the earth (CLIMATA), and to the character of the atmosphere, of localities, and of water supply. . . .

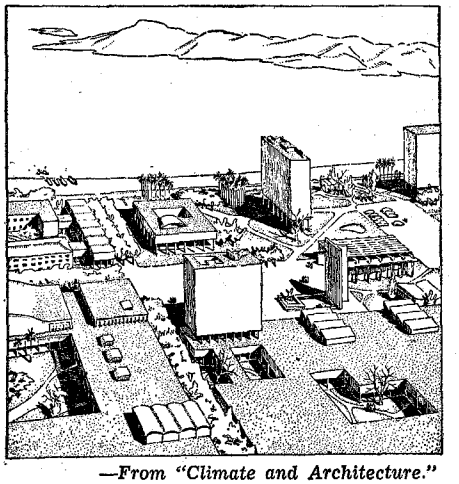
and he ends with the rediscovery of site and air in the twentieth century. In between he pays tribute to the intuitive genius for orientation of the Eskimo and the Indian, of colonial settlers in Mexico and Virginia, and of the Japanese, who consult a "specialist on directions" before planning a house. Climatic ignorance became epidemic with the Industrial Revolution and such modern building features as the indiscriminately employed flat roof or picture window, and mass-produced building materials.

MR. Aronin's conclusion is that we have to replace our lost instinctual sense of orientation with the new vocabulary of modern man: scientific research and statistical presentation. Thus, the sun in its effect on the earth is demonstrated in shadowgraph sol-diagrams that show the varying angles and intensities in different cities of North America. Sun meters, to obtain workable knowledge of solar movement, are shown, ranging from intricate to simple homemade apparatus. The most valuable contribution of this core chapter is the wide variety of architectural shading devices, ably explained and photographed: louvres and sun breakers, overhangs and balconies, down to the lowly shade tree, evergreen, and vine, which are listed with details about native habitat and rate of growth. The same subdivision of subject matter is followed in the chapters on the other three major factors of climate: temperature, wind, and precipitation. The macroclimate of the total region is established. The microclimate of community and individual shelter follows, and outstanding examples of contemporary architecture link theoretical research with the practical purpose of maximum comfort and economy.

The only negative criticism that can be leveled against Mr. Aronin's book is the unhappy parallel it suggests with similar objective reports on scientific color research and architecture, or socio-economical factors in town planning. All these projects are based on the premise that man's approach to shelter is rational, while actually many arational factors outweigh science, except in the planning of purely utilitarian structures. It is doubtful whether any of the builders and small-town architects, who are responsible for the vast majority of new houses and apartment buildings, will ever consult a book on climate, color, or population movements.

The practical value of Mr. Aronin's work, therefore, lies not in its charts and diagrams, impressive as they are, but in the pictorial record of actual architectural examples of blatant climatic ignorance and ingenious climatic response. With a sound decision for the constructive rather than the critical mission of the writer, Mr. Aronin has brought together a wide range of climatological planning, from a well-oriented California dog-house to the new capital of the Indian Punjab, Chandigarh. The original layout of this much-analyzed project by Mayer and Whittlesey, in collaboration with the late Matthew Nowicki, is shown in excellent sketches which prove two points, unrelated to each other, but of equal importance. One is that planning according to site, climate, and traditional modes of living need cost no more and can be done on a budget of strictest economy. The second point is that the shocking omission of the names of these originators of Chandigarh in the excessive publicity, rendered to Le Corbusier as a late contributor to the scheme, needs correction and apology.

In his conclusion, Mr. Aronin formulates a thought that flings a challenge at the doubtful blessings of climatic gadgeteering, from the chill-shocking air conditioner to the electric blanket: "Let us learn how to live with the climate, not in opposition to it."



*—From "Climate and Architecture."*

**Civic center, Chimbote, Peru.**

# A Scots Wright

***"Charles Rennie Mackintosh," by Thomas Howarth** (Wittenborn, Schultz. 329 pp. $10), is a study of the work of an early twentieth-century Scot whose influence on contemporary architecture continues strong.*

By Martin James

MALLET-STEVENS, one of the French pioneers of architecture in concrete, once wrote these words above the door of his studio: *Si j' étais Dieu.* "If you were God, what then?" he was asked on one occasion. The reply came without hesitation—"I should design like Mackintosh." After contemplating the fine plates in Thomas Howarth's book on Charles Rennie Mackintosh, one is inclined to feel that of the heroic figures active in European architecture around 1900, he was the greatest *artist.*

But what manner of a designer was this enigmatic Scot—born in 1868, a year before Frank Lloyd Wright—who completed a small number of significant buildings and interiors with furniture, almost all in Glasgow and largely within the span of ten years from 1896 to 1906; who gained the admiration of advanced designers on the Continent, after which he lost the will to fight, doing labels and water-colors until he died in semi-poverty in London in 1928? What were the sources of his contradictory art, with its rugged, fortress-like masses and its feminine, linear or jewel-like ornament, its straightforward, logical expression of materials and its mystical overtones? And what is his rightful place in the modern movement, which through the intermediary of historians like Pevsner and Giedion has, with a few dissident voices, come to recognize that in regarding Mackintosh's Glasgow Art School or Willow Tea Rooms one senses oneself to be in the rare presence of true architecture?

Seven years of research, by a man attuned to the technical as well as the intangible sides of architecture and with a scrupulous sense of historical responsibility, have gone into a work which for the first time answers these questions. With devoted thoroughness, Mr. Howarth has rediscovered the drawings, traced the associates, and caused to be preserved for posterity works of art which death and the parting of ways, the pick-axe, and, worst of all, the indifference of those who should have been proudest, were already conspiring to annihilate. Had the Glasgow School turned into a

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full-fledged art movement with a spirit of protest and an articulate leader, the achievement of twentieth-century British architecture, which is only now hitting its stride, might well have been different, and Mackintosh's work would not have to be resurrected at a time when at least one of his contemporaries, Wright, still has a future of building ahead of him.

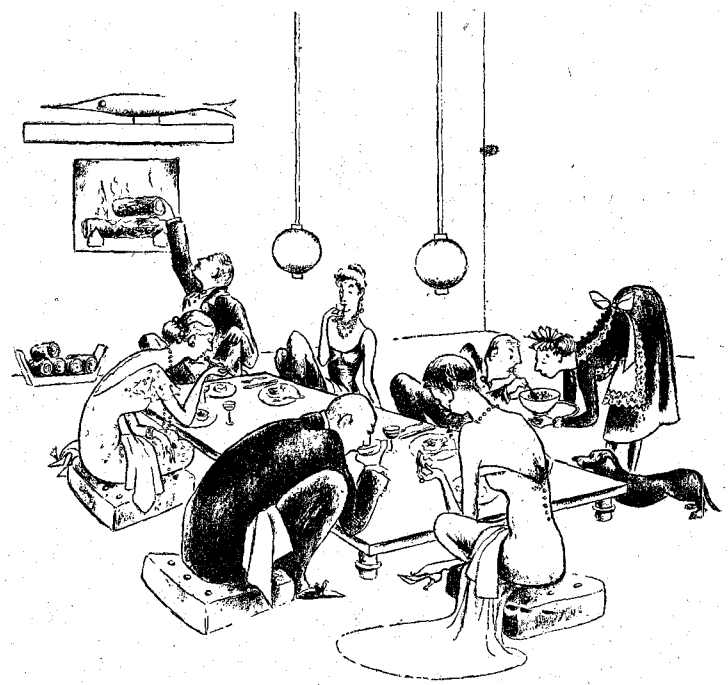
The story begins with a rearing in the Scottish outdoors, a love of growing things objectively observed, yet sensed in their larger significance; a classical architectural training and apprenticeship overthrown in favor of the functional vernacular of dour baronial castles and rugged Scottish farmhouses; the influence on Mackintosh and his fellow designer MacNair of the MacDonald sisters whom they were destined to marry, paralleled by the marriage of their melancholy, if not morbid, graphic style, stemming from the Pre-Raphaelites, and akin to Art Nouveau and Beardsley. Upon all this are grafted the influence of Japanese art and architecture, especially the interiors, active on European-American culture since the 1860's; the Arts and Crafts Movement of Ruskin, William Morris, and the architect of simple domesticity, Voysey; the murky Celtic Revival in which the great Patrick Geddes took part; the late nineteenth-century search, so groping then, so simple-seeming now, for a non-historical style using non-historical ornament—before 1900 hardly anyone, and certainly not Mackintosh, would assert with Adolf Loos of Vienna that "ornament is a crime."

ALL of these strands are fused in one man's quest for an architecture of which all the parts from the largest to the smallest would be interrelated, and from this quest there emerged three or four masterpieces: the Mackintoshes' own drawing room, entirely white, open in feeling, rectilinear in its masses, articulated in its play of horizontal and vertical planes, probably the most advanced interior in Europe in 1900; the wonderful controlled irregularity of the Glasgow School of Art (1897-1909), the street side mainly glass set almost flush with the studio walls and reminiscent, on the three other sides, of cliff, fortress, waterfall, the crow's nest and bridge of an ocean liner. These, together with a series of tea rooms for Miss Cranston and a couple of homes, constitute the core of his legacy.

Mr. Howarth tellingly interprets the moods and atmospheres with which this poetic architect imbued each of his interiors. The photographs alone, excellent as they are, cannot convey Mackintosh's range of feeling: from the restful sobriety (though even this is mixed with mystery) of the School Library to the "exotic apartment" of the Willow Tea Room (1903-1904), white-painted, gray-carpeted, upholstered in rich purple with accents of rose pink and mauve enamel, surrounded by a frieze of leaded mirror glass symbolic of the willow grove, and lit by a crystal chandelier, "an intricate cluster of glass balls, spheroids, and globe shapes among which the lamps were hidden."

The scope of this book transcends the man Mackintosh. With his two-chapter survey of the European development, his cross-references to recent decades, his fine chronological table and bibliography, Mr. Howarth gives us a valuable tool for appreciating the modern movement as a whole. The outlines of this movement, thanks

(*Continued on page 63*)



*—By Mary Petty, for "Homes of the Brave."*

**AS YOU CAN TELL** the second you stop staring at Mary Petty's pert illustrations, **T. H. Robsjohn-Gibbings,** the author of **"Homes of the Brave"** (Knopf, $3.50), is a man of intense convictions. In chatting about this and that to do with the American house in 1954, he does not pretend to admire "tables and chairs so low they themselves are almost on the floor," and as for living between the glass walls favored by certain grim designers, he would much rather settle for an honest-to-goodness made-in-USA trailer. Furthermore, he is so impressed with Japanese architecture that he hints that many of the proudest monuments of Europe were simply a "fast-moving parade of styles," engineered, like as not, by "quick-change artists."

Since this reviewer shares many of Mr. Robsjohn-Gibbings's more violent prejudices, and would not like to admit that Greene and Greene, Frank Lloyd Wright, and other favorites of the author could be overpraised, he would be only too happy if he could say a good word about these random remarks on modern American architecture. The sad truth, however, is that the text of this book is bound to disappoint the fanciers of Miss Petty's drawings. Mr. Robsjohn-Gibbings, who turns out to be a serious fellow, insists that certain architects are on the wrong track, not because they lack what it takes, but because they are natives of that horrid old continent of Europe. He also feels that all our troubles will be over once we get rid of our delusions and sit in commonsense chairs in commonsense houses.

As you might suppose, history is rather a nuisance to a commentator who stands for no nonsense. So Mr. Robsjohn-Gibbings sticks the late Louis Comfort Tiffany into the ashbin with the practitioners of the "Art Nouveau." The chances are that those who have visited Tiffany's extraordinary country house at Oyster Bay may be much more sympathetic.—W. A.

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FICTION

# Youth and Terror

***"The Night of the Hunter," by Davis Grubb*** *(Harper. 279 pp. $3), is a story of two children with a horrible secret, trying to find their way through an adult's world that they cannot comprehend. Harriette Arnow, who reviews it here, is the author of "Hunter's Horn" and other novels.*

By Harriette Arnow

AT FIRST glance, Davis Grubb's short and highly coherent novel, "The Night of the Hunter," seems only one more portrayal of an old and universally known situation: cruel and greedy stepfather, foolish but good young mother, and past these a heartless, disbelieving world through which a hunted young one flees in terror. However, the skill of the author, both to create and to choose what must be created, makes for a fresh and tensely moving tale.

Much of it is told from the viewpoint of John, nine-year-old son of Ben Harper, a good enough father, but a weak and luckless sinner. He bungled the one crime of his life—the theft of $10,000 from a bank—and so brought the men in blue, the gallows, the Oath, and the Secret into his son's life. The child's battle to keep the secret of the hidden money and take care of his five-year-old sister, Pearl, in a world completely taken in by his insane, psalm-singing stepfather rises above the purely physical, and becomes instead the struggle of the mind and heart against the crushing weight of fear.

Skilfully, the author blends the actual world of West Virginia farm lands and river towns in the Great Depression with the still more terrible world of fear in the boy's mind. Shadows in the moonlight, the barking of a dog, sound of a hymn across the field, silence . . . all these, like most other descriptions, situations, and even characterizations, further the story and heighten the tension.

Still, for all its merits as a readable, conscientiously done piece of work, "The Night of the Hunter" is most impressive for its refreshingly unorthodox treatment. First, the author has dared give a serious work a happy ending. Secondly, he is not objective; in the person of Old Rachel, in particular, he has created a strong and far-reaching feeling of compassion, untouched by pathos and seeming uncontrived.

The reader, in his flight with the children, encounters greed, poverty, drunkenness, weakness, stupidity, brutality, and hypocrisy; but in the end, stronger than any repulsion or even horror, is the pity—pity not just for the helpless terror that is at times the lot of all children and even men, but compassion also for many of those who cannot or will not help a child in danger: the weak, the greedy, or the simply foolish like Icey and the young virgin who gave away the only thing she had worth keeping. The reader looks through Rachel's eyes and sees, "the lost sheep crying in the wind."

However, the most astounding thing, perhaps, about Mr. Grubb's work is the scant space given to the "real things." There are, in the course of the narrative, a hanging, a lynching, a loss of virginity, and a bloody murder. Each is mentioned only enough to let the reader know it happened. Mr. Grubb stuck to his story which concerned a child's flight and struggle with fear. It would appear that he asked himself the question too seldom asked, "What is reality? A minute description of the bloody, the sexy, the violent scene, or the exposition of the effects of such scenes on the mind of the one who acted or observed?" Mr. Grubb seems also to have asked, "Which is more real, more terror inspiring to a child—a hanging or a child's sketch of a gallows on a wall? Which is more truly fearful—a man seen or the imagined shadow of a man?"

Mr. Grubb's answer is, of course, not the only one, but it is certainly different from the old answers, and has proven so creditable in this story that we hope he will come up with another application.

# Worm of the World

By Edith Stuurman

I.

GRIPPING the planet with his tail,
the earthworm draws through his enormous gut
only what once had viable shape and size,
only what once was taught to decorate the world:
by him creation's exclusive stuff is put
at the disposal of the future's rose.

The paths of morning on the earth are burled
with little mounds he leaves along his trail,
a Potters Field of atoms which never struggled to be free
of matter's dirty sleep. The worm
mines formlessness to segregate the form;
almost anonymous, he serves identity.

II.

A million earthworms weigh two thousand pounds:
a monster ton, blind, umbilical,
he lives in our acre and has his business there
beneath the surface of what concerns us most.
With the force of fable through the burial grounds
of sleep, he tunnels his archetypal way
between the priest and maiden, the camellia and the gull.
Slow and hidden as the primal cause,
even in our dreams he moves among the lost:
it is his function to disturb decay,
in a city of roots to circumvent the pause
in whatever was green or beautiful.

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—Jacket by Edward Gorey, for "Lucky Jim."

# A Scholar's Quest

***"Lucky Jim," by Kingsley Amis*** *(Doubleday. 256 pp. $3.50), is concerned with the problems, professional and personal, of a teacher in a British provincial university.*

By Harvey Curtis Webster

NOT much of a novel, those who want the sensational will say about Kingsley Amis's very good "Lucky Jim." It's about some college teachers in a provincial English university, most of them mixed-up and neurotic—and so what? Moreover, this novel that tells a story perceptively doesn't solve the world's problems, probe as deep as Freudian analysis, or institute a new way of writing fiction. Granted. But "Lucky Jim," by someone few know, is written well and shows those who can read a good deal about what makes teachers in provincial universities (and you, too) act as you do. What more can you expect in one of the better not great novels of the past year?

Lucky Jim Dixon doesn't like teaching at a university, but likes the security it gives him. Consequently he alternates between doing what his department head thinks proper and what he improperly prefers himself. He can take neither his scholarship nor his colleagues very seriously, since both bore him. Nevertheless, as a nice conscientious guy, he does his job, is nice to his quite neurotic colleague Margaret, and tries to be decently unseductive to Christine, whom he finds exceedingly attractive. When his natural impulses and his hatred of academic sham break out together, his job is in jeopardy, but he ultimately and implausibly gets a job he probably will like and the Christine he loves.

Why is "Lucky Jim" as good as it is? First of all, up until the unsatisfactory conclusion, the plot moves and keeps you guessing. Secondly, the department head, his son, his son's mistress, the neurotic Margaret, and the minor others are as "real" as Lucky Jim and Christine, the main characters.

Finally, and far from least, Mr. Amis writes without clichés or awkwardness, a virtue the best English writers today seem unable to avoid. "Lucky Jim" isn't a great book or a probable best seller. It is only a first-rate novel that will continue for some time to appeal to those who think human nature shows up even in the universities. And the author, Kingsley Amis, promises a lot more than he has as yet fulfilled.

# Dim, Central Keys

***"German Stories and Tales," selected and edited by Robert Pick*** *(Alfred A. Knopf. 371 pp. $3.95), is a collection of eighteen pieces that demonstrates what German writers have been able to do with the shorter fictional form.*

By Ben Ray Redman

A JACKET note tells us that "German Stories and Tales" is "a collection designed for good reading," and the description is accurate, if we understand good reading to mean pleasurable reading of a kind that will not make us hate ourselves in the morning for having yielded to its seductions. It is not only enjoyment that we are offered here, but also literary excellence of a high order. Robert Pick's range of appreciation is wide, his taste sure; he gives us variety as well as worth, but never variety without worth. He has closed his editorial door against famous bores and pretentious frauds, against once-honored shams and experimentalist poseurs. The select company of authors whom he has admitted cannot, of course, show us everything that German writers have been able to do with the short story; but the eighteen tales that comprise this anthology would suffice to demonstrate—even if all their fellows and rivals were lost—that German literary genius has been peculiarly happy, effective, and individualistic within the short-story form. Or should we say forms?

At the heart of most of Mr. Pick's choices is the creative power of man's imagination; photographic realism finds no place in these pages. Yet the majority of the stories are firmly enough rooted in the good earth of phenomenal life to remind us that when fiction loses such roots—when it tries to live only in brains and bloodstreams and subconscious depths—it flirts with death. Hermann Hesse's "Youth, Beautiful Youth," for example, has a substantiality that too many of our intellectually fashionable short stories lack; so has Stifter's "Rock Crystal," a white nightmare made endurable by a steady beam of faith, a masterpiece of hypnotic storytelling; so has Broch's extraordinary "Zerline," another hypnotic narrative; and so, too, has Mann's "Death in Venice," a story that could hardly be more highly charged with intellectual content than it is, within a beautifully realized external setting. As for Kafka's fantastic "The Metamorphosis," it is supported at all

(*Continued on page* 64)

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# Gargantua of the Mews

***"Thomas Wolfe at Washington Square," by Thomas Clark Pollock and Oscar Cargill*** *(New York University Press. 163 pp. $7.50), and* ***"The Correspondence of Thomas Wolfe and Homer Andrew Watt," edited by Oscar Cargill and Thomas Clark Pollock*** *(New York University Press. 53 pp. $2.50), illuminate the career of the great novelist during his six years as a teacher at New York University. Here they are reviewed by Robert Gessner, a teacher at NYU since 1930, who is now chairman of the department of motion pictures there.*

By Robert Gessner

THE QUESTION with its fascinating perplexities most frequently asked by foreign visitors is why so many American novelists and poets teach in colleges. The implication seems to be that creative impulsion and classroom deduction are antithetical. Each teacher-writer has his individual answer, but here for the first time in two valuable volumes we have the fullest account to date of Thomas Wolfe's trial and his verdict.

When on a winter day in 1924 he faced the bleak buildings on Washington Square East, so unlike Chapel Hill and the Harvard Yard he knew, Wolfe was a mountain boy newly arrived in the City to seek fame and fortune. He was frightened and shrewd, frustrated and suspicious. He had failed as a playwright. George Pierce Baker had warned him not to teach but to keep writing. But he was broke. Teaching looked like logical "employment" and in his application, the first and in some ways the best of the letters to Watt, he honestly and humbly declared—"It is only fair to tell you that my interests are centered in the drama, and that some day I hope to write successfully for the theatre and to do nothing but that." Dr. Watt understood—"I do not take toward my department the average administrator's attitude." With rare insight and magnanimity he hired "a reasonable number of temperamental gentlemen like yourself who have color and imagination to inspire students as well as to teach them."

When on another February day in 1930 Wolfe turned his back on Washington Square East he had written a successful first novel and wanted to do nothing but write. "I think one of the chief reasons for my leaving now," his last personal letter read, "is not that I dislike teaching, and find it dull, but that I may like it too well. I find that it takes from me that same energy that I put into creation. . . ."

It was, however, during those NYU years with its disciplines and demands of teaching that Wolfe was able to organize and write the most lyrical novel ever written by an American. Meeting scheduled classes in the midst of creative concentration, correcting some of the worst sentences ever conceived by mortal brain, discussing the pure gold of great poetry with puzzled pupils, returning to the interrupted paragraph—these were the demands and disciplines out of which Wolfe was forced to find himself as a craftsman. Of all that he wrote since leaving the classroom, nothing surpassed "Look Homeward, Angel." Aline Bernstein helped and so did Max Perkins, the lonely editor; but who is to say that if Watt hadn't hired him he might have found himself alone, lost on the "enfabled rock."

That Wolfe looked upon his experience at NYU as material for writing was inevitable. Obviously he was extravagant in everything, a double-jointed King Midas who touched and produced rare gold and dull brass. Like every true artist, Wolfe was self-ordained. Watt, I think, magnanimously understood this, and although he resented the lampoon of NYU in that famous segment of "Of Time and the River" he, like Aline Bernstein and Maxwell Perkins, never scolded Wolfe for being satirical. That he was hurt was evident. He had favored Wolfe, rearranged schedules to free more time for writing, and he had vicariously rejoiced in Wolfe's emotional excesses. That Wolfe never did a full-length portrait of Homer Andrew Watt has always been a puzzler, because Wolfe kissed those he loved—

mother, mistress, editor, friend—with bitter lips. When I saw Wolfe shortly after he had left NYU, his Brooklyn address supplied by Wallace Meyer, who was the first at Scribner's to read "Look Homeward, Angel," he spoke only in passing of his NYU period. In turn, Dr. Watt never edited his Wolfe letters nor memorialized Wolfe while continuing his own textbook projects, a regret second to Wolfe's strange omission of Watt in "Of Time and the River." Fortunately, and in time, Watt entrusted the assignment to his friend, Dr. Thomas Clark Pollock.

THE second volume of essays and reminiscences casts additional light on the reaction of some who observed Wolfe's graduation from instruction. The introductory essay by Dr. Oscar Cargill, the able inheritor of Watt's office, illustrates, via its admirable scholarship, once again the inevitable difference between the critic and the creator.

Wolfe survives his severest critics because he was the kind of writer who, far more than any critic, was aware of his contradictions, even of his anti-Semitism, and it was this ruthless and total self-revelation which is the trademark of his genius. We wonder, therefore, the appropriateness in a memorial volume, the royalties of which are to create a scholarship in Wolfe's name, of the unfortunate emphasis on the contradictions. In the volume of letters there is included a gracious and generous letter from former Chancellor Harry W. Chase. Appropriately, we have in this volume Wolfe's comment on a student paper: "And why weren't *you* the one (out of 130) to wonder *why* the Prodigal Son left home in the first place, and whether the desire for pleasure, gaiety, and beauty is a bad desire? Do you get my drift?"

Henry Volkening has been sympathetic in his essay. The omission of anything by John Terry is regrettable. Vardis Fisher has attempted an Oedipus complex explanation which raises more than it settles, because Wolfe, like Stendhal, did not repress his Oedipus but indulged in it hugely. The key lies perhaps where Dr. Edmund Bergler suggests in his provocative "The Writer and Psychoanalysis"—in the enormous "amount of undigested masochistic passivity connected with the giant of the nursery—Mother." Wolfe's outpourings, his loves and hates, were undoubtedly "inner alibis to his tormenting inner conscience."

At any rate, we know now that the young English teacher had for a few years at Washington Square his greatest discipline and his greatest contribution as a writer.

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# Master's Last Days

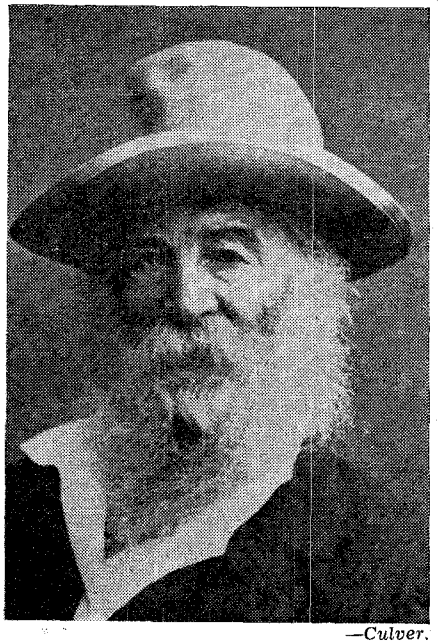
***"With Walt Whitman in Camden: Volume Four," by Horace Traubel, edited by Sculley Bradley*** *(University of Pennsylvania Press. 528 pp. $8), completes the record of the conversations Whitman's Boswell held with the great poet during his last years.*

By Henry Seidel Canby

THE fourth and presumably the last of four volumes of Horace Traubel's conversations with Walt Whitman, as he lay partly paralyzed in his little house in Camden, is now available. Already the books have become a collector's item, but they have been more cherished than read. They constitute probably the most complete record of a great man's conversations ever kept, and the conversations most honestly recorded. They are diffuse, incoherent in theme, overloaded with trivia, and enriched and often confused by masses of letters and documents which Walt would draw as he talked from the piles beside him. They are an old man's conversations, egotistic, rambling, sometimes passionate, sometimes disillusioned, sometimes eloquent. Walt, except in his highest creative powers, was still a great man, capable of superb statements, capable of great prejudices and great illuminations. Boswell, that champion brayer in literature, as Whitman calls him in these pages, could have made a better book of the rich material, but certainly not so honest, and not so deeply revealing of the heart and mind of a great poet.

For Traubel was not a biographer. He was a well-read man, in general socialistic in his ideas, and inclined to pull Walt in that direction by his questions, too adoring of Whitman to be critical, too obsessed with his job as a recorder to try to carry the old man far beyond the memories and the documents which the moment provided. A friend since his youth to the much older Whitman, his method was as effective for his purpose as it was inclusive of all said. Day after day he sat out of range of Walt's eyes writing down in a kind of condensed longhand every remark. Walt did not see him write, but he was well aware that he was being in some way recorded.

And the most valuable part of these talks is the letters and documents retained and still hot from the poet's past, which, as Walt interpreted them in their relation to his own life, served as his comments on the biographical picture he wished to go down to posterity.



—Culver.

Whitman—"a world poet."

There is only one right way to review such a book as this, and that is as a new biographical study of Whitman which might work into an enlarged biography using the new contributions from these conversations and documents. My own opinion is that not much of the supplements in this last book would prove to be new in ideas either spiritual or intellectual. They would, however, in place after place, enrich, confirm, and make vivid what lovers and students of Whitman already know. But the job should be undertaken, although obviously not in a review for individual publication.

In the little space allotted here, this much can be said with emphasis. It is now more possible for critics and biographers to see more fully and clearly the importance and the interest of "With Walt Whitman in Camden." Walt's faith and long experience in democracy and democratic processes gains in significance. There is new background for the now evident fact that he has been in literature as in politics the most articulate spokesman, and perhaps the most influential, for democracy as an ideal and a fact. It is his interpretations and his definitions, especially in poetry of democracy past, present, and future, which have fired and will inspire fine minds all over the world. He can more fittingly be called a world poet than any other writer in our language.

It is doubtful whether any unspecialized reader will ever read all or even the greater part of these books. But for him there are pages, paragraphs, and sentences in the conversations and correspondence which will prove memorable discoveries.

# Am Lit's Pa

***"Penn State Yankee: The Autobiography of Fred Lewis Pattee," edited by William L. Werner*** *(Pennsylvania State College. 383 pp. $4.75), is the life story of a pioneer in the teaching and scholarly study of American literature. Sculley Bradley, who reviews it here, is professor of English at the University of Pennsylvania.*

By Sculley Bradley

IN 1915, when this writer was entering college, Fred Lewis Pattee published "A History of American Literature Since 1870." It was an important event. For the first time we saw in full scale our new national literature, dwarfing the New England spirit with continental power drawn from the West and the reborn South. Woodberry, Trent, and Cairns, writing within the decade, had barely got beyond the Civil War.

Pattee gave the first substantial support to a generation of students then dreaming that American literature as a whole might become respectable for graduate study and teaching. At Pennsylvania State College, Professor Pattee then held the only chair in American literature in the country. Except for Professor Quinn at the University of Pennsylvania, a younger man, no one else was giving his entire teaching time to the subject in 1915.

Such professional history does not encumber this autobiography. It is primarily the revelation of an engaging individual, self-made and well-made, laconic and unassertive, shrewd and zestful, in the best tradition of upstate New Hampshire, where he was born in 1863. This was not the New England of the older literary tradition; it came to us only recently, by way of Robert Frost. Pattee somehow resembles the schoolmasters of Goldsmith, Lamb, and Whittier—or Ichabod Crane, only in the sense of the gangling Yankee spreading the seed of learning throughout the land.

Four earlier generations of Pattees had come and gone near Bristol, while neighboring farms and families increased miraculously on the hard-scrabble hills that yielded chiefly stone-crop. Then, in his father's generation, came the decimation of population by the lure of the cotton mills and the fury of Civil War. This hard life is lovingly recorded—the laborious farm work, haying and sugaring, festivities and folksong, school and

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meeting, and people with Old Testament names and convictions.

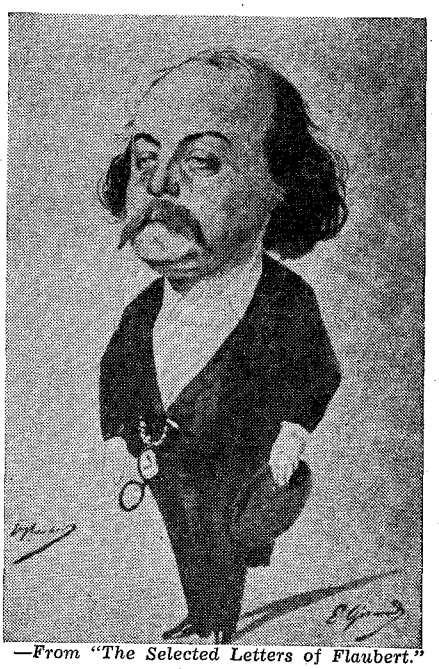
Pattee accepts his failures at verse and fiction, in these early days and later, as leading ironically in the predestined direction. A boy wanting to write could enter Dartmouth College on twenty-five borrowed dollars, with enough good health to earn ten dollars a term for rent and three a week for board. To this college of Webster, Thaddeus Stevens, and Salmon P. Chase he would be personally admitted by the President, the only administrative officer. The entire mathematics department was Arthur Sherburne Hardy, novelist and later ambassador; the English department was Charles F. Richardson, whose "History of American Literature" was soon to appear.

Six years of teaching and editing school texts elapsed before Pattee found an opening in college. Penn State, amid the unsettled hills of middle Pennsylvania, seemed a wilderness —to get to it he crossed the Susquehanna in a flatboat; but a man whose first volume of poems had been condemned by Stoddard, Stedman, and Harriet Beecher Stowe was grateful for obscurity. He soon surmounted his distrust of the experimental land grant colleges, which many thought devoted to utilitarian mass education.

PATTEE's "A History of American Literature" in 1896 replaced all predecessors, which were less satisfactory in scope or historicity, or, like the volumes of Beers or Smythe, were merely handbooks. Of the earlier writers, Moses Coit Tyler had produced literary histories that are now classics, but his studies were confined to the colonies and the revolution. Today, the hand of time has overtaken most of Pattee's twenty-eight volumes of history, criticism, and edited texts, although his three-volume "Poems of Freneau" restored a fine author to literary memory. Still, his ultimate value rests not on his writings but on his faith and his courageous, lifelong battle for the study of our native literature. His account of all this is both interesting and valuable, as are his many letters, here first published, from American authors of his day. The book abounds in the author's shrewd comments on events and personalities, from Emerson, Josh Billings, and P. T. Barnum, whom he had heard in youth, to Matthew Arnold and George Saintsbury in England.

There is a great tradition of writings by schoolmasters on their trade or themselves, beginning, as you may choose, with Plato or Quintilian or Roger Ascham, tutor to Queen Elizabeth, whose "Scholemaster," a literary classic, is also sounder pedagogy than some of recent vintage. Mark Van Doren and Jacques Barzun prove that this exciting department of human experience still finds readers. Among great examples of the genre, Pattee's account is dwarfed. It cannot stand beside such autobiographies of his contemporaries as that of Bliss Perry and the pure gold of schoolmastering in "The Upton Letters" by A. C. Benson, master of Magdalen. Pattee's autobiography is deficient in organization and style, as compared with his best writing, and one realizes that he did not prepare it for publication. Yet it is likely that a good many readers will be glad that Professor William L. Werner, as literary executor, decided to publish it.

"Flaubert dissecting Madame Bovary."



—*From "The Selected Letters of Flaubert."*

**Flaubert—"a Damascus blade."**

# The Priest of Style

***"The Selected Letters of Flaubert," edited and translated by Francis Steegmuller*** *(Farrar, Straus & Young. 281 pp. $4), brings into a single volume much of the heart of the voluminous correspondence of a writer whose influence on the modern novel has been profound. Below it is reviewed by Professor Roger Shattuck of Harvard University, translator and editor of the "Selected Writings of Guillaume Apollinaire."*

By Roger Shattuck

THE image of the eighteenth century which the twentieth is willing to accept as its inheritance has singularly precise origins. In 1821, two men were born in France who, thirty-six years later, published their first books within three months of each other. In that year, 1857, the same public prosecutor brought action against both books on charges of outraging public morals. The two men are Gustave Flaubert and Charles Baudelaire; the books, "Madame Bovary" and "The Flowers of Evil." Their line has reached us in America through Henry James, who knew Flaubert and extended his "science" of the novel, and through the more devious channels of symbolism.

In Francis Steegmuller's new collection of "Selected Letters" we can examine Flaubert's words to Baudelaire in 1857. "The originality of your style springs from the conception; each sentence is crammed to the bursting-point with thought. I love your sharpness, with the refinements of language which set it off, like the ornaments on a Damascus blade." The two uncompromising authors shared a hatred of the bourgeoisie, a profound sense of *ennui* and *spleen*, and an intense cult of Art. Certain statements in these letters are as commanding as those in Baudelaire's journals.

Unwittingly proclaiming his distance from the seventeenth-century abyss of Pascal, he describes to his mistress the nature of "Madame Bovary": "The entire value of my book, if it has any, will consist of my having known how to walk straight ahead on a hair, balanced above the two abysses of lyricism and vulgarity (which I seek to fuse in analytical narrative)." For "lyricism" read "lyric excess," and the whole post-romantic struggle of art since 1850 is defined in one sentence.

The narrative development of Flau-

(*Continued on page* 64)

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The Saturday Review

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# No Book Is an Island

NOWHERE in the world have I found a more world-minded literary atmosphere than in Japan. When you visit the bookstores (apparently as numerous as food shops in the large cities), you feel you are in some sort of international literary clearing house. There are books in all languages and on all subjects. Of the foreign Western titles, English and French are the most plentiful. Chinese easily leads the Eastern languages.

When Japanese writers or literary critics get together they discuss current trends in Japanese writing, but their yardstick is far from being a purely national one. Their evaluations are far-reaching; they like to refer to writers from France or the United States whose work invites comparison with their own authors. And when they meet with foreign visitors their relish in relating their work to the outside world is clearly evident.

One night shortly after I arrived in Tokyo I had dinner with Suekichi Aono and Koji Nishimura. Mr. Aono is regarded as one of the two or three leading literary critics and translators in Japan. He has published "The Idea of Beauty in Japanese Literature" and "An Essay on Modern Literature," and is the editor of *The Shakai Times*. Mr. Nishimura, professor of English and American Literature at Meiji University, has written several books on comparative literature and has translated a wide variety of English and American authors, among them Aldous Huxley, Edgar Allen Poe, D. H. Lawrence, and Oscar Wilde.

There was nothing provincial or even regional in the literary training or outlook of these two critics. In fact, they made it clear that what was unique about Japanese writing was the extent to which it was influenced by foreign literature. In this sense Japan's culture was like its economy; it leaned heavily on outside resources and raw materials, especially from China, but it lent its distinct individuality to the finished product. Thus, Homer's "Odyssey" not only had its Japanese translation but Ulysses had his Japanese counterpart in the stories about Yurikowa. Similarly, Robinson Crusoe has had a long vogue in Japan, both in translation and in adaptation. Shakespeare, of course, has been completely translated; it was the lifework project of Tsubachi Shoyo, who died almost twenty years ago. No Japanese writer has won the fame or stature accorded Shakespeare, but the eighteenth-century dramatist Chikamatsu has won wide honor and distinction. And all Japanese take pride in the fact that Lady Murasaki's "Tales Of Gengi" have long been regarded as a world classic.

WHEN the meeting with Mr. Aono and Mr. Nishimura turned to a discussion of world classics I asked them to name those books, regardless of language, which have had the greatest impact on Japanese thought and writing.

Both critics agreed that such a list would inevitably correspond to what the Japanese considered the greatest books ever written. For the next two hours individual titles were discussed and appraised. It was felt that the great religious books should be excluded as being too obvious. Thus, Confucius, whose literary significance in the East is exceeded only by his religious influence, was declared ineligible. Finally the list was narrowed to ten classics of world literature:

1. *Collected Works of Shakespeare*
2. *Dante's "Divine Comedy"*
3. *Poems of Tu-Fu (China, circa 720 A. D.)*
4. *Goethe's "Faust"*
5. *Tolstoi's "War and Peace"*
6. *Works of Plato*
7. *Works of Aristotle*
8. *Lady Murasaki's "Tales of Gengi"*
9. *Cervantes's "Don Quixote"*
10. *Works of Stendhal.*

There was a spirited argument about the tenth selection. It was felt that Balzac could not be excluded from any such list; yet he could not be placed above Stendhal, who gave such depth and subtlety to the modern novel. And so Balzac headed a supplementary list which included Molière, Ibsen, Boswell, Washington Irving, Gorki, Chekov, Dickens, Wordsworth, Tennyson, Maupassant, Emerson, Thoreau, Heine, Schiller, Tagore, Iqbal, Keats, Byron, Alfieri, Zola, Chikamatsu.

It was a fairly standardized list, however weak on the past century; but its principal significance, it seemed to me, was in its overall balance and grasp of world writing. Equally significant, perhaps, was the fact that it would be difficult today to hold a general discussion with American or European literary critics who would have equal familiarity with Asian literature. Nothing is more disturbing than to find some of our most distinguished writers and philosophers far out of step with the times, which require a universalization of knowledge and attitudes. It is not only our students who are ill-prepared for the world of ideas today. Our teachers, philosophers, and writers as a group unhappily suffer from a time lag of a century or more in their awareness of Eastern culture. It is this lag and this lack which cause so many of them to make arbitrary statements about "Eastern culture" as contrasted with "Western culture," or to talk about the "mission of Western man."

Only when we take the trouble to study world culture, only when we comprehend the incredible diversity of the literatures and the arts generally lumped together under what is actually nothing more than a geographical designation called "The East," are we entitled to make comparisons.

In years to come, the insularity of Western scholars and philosophers—especially on the subject of Asian and Middle Eastern cultures, which happen also to be the cultures of the majority of the world's people—this insularity may be regarded as one of the strangest and most costly weaknesses of otherwise well-educated men.

—N. C.

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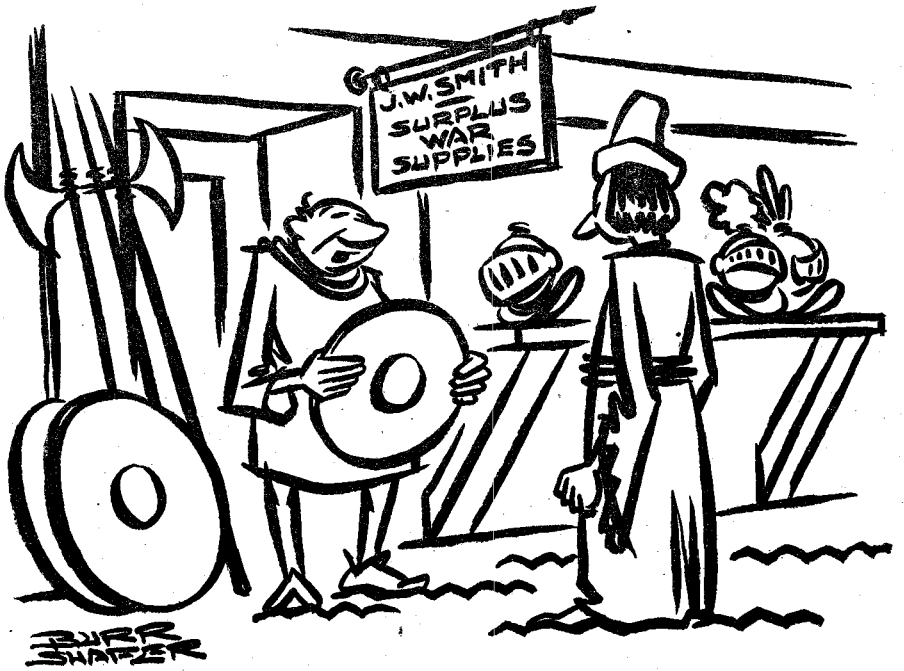
# LETTERS TO THE EDITOR

### F's AND RIGHT-HAND MARGINS

Like Gordon G. Evans [*SR* Letters Jan. 23], I find several questionable statements in Frank Denman's article, "The ABC Around Us" [*SR* Jan. 2]. One of the statements that puzzled Mr. Evans puzzles me also, but not for quite the same reason. Mr. Denman has told us "we yearn after f's that bow from the waist," in a tone that implies such yearning is a bit sinful. Actually, this calligraphic bow helps give words the easily recognizable shape we both find desirable. Why should he find the f a "perfect horror on the composing machine" when the line-casting machine, because of mechanical limitations, must convert the bow into a stiff, curt nod of the head which he seemed to have indicated he would find more pleasing? I too find it a horror, but only because the freedom and kinesthetic grace of the letter and its contribution to recognizable word shapes is largely lost. This same limitation (no kerned letters) makes it impossible to have a true italic on a line-casting machine. The monotype and the fototypesetter can produce kerned letters, so the term "composing machine" as used by Mr. Denman is too all-inclusive.

The "highly successful Cheltenham type" Mr. Denman mentions was not Bertram Goodhue's original design, but a pirated re-drawing of his design by foundries and machine companies. Its success was never due to inherent merit in the type design. In the beginning it sold because of novelty; later it continued to sell for an economic reason: the letter had no hairlines or sharp serifs to wear down quickly, hence newspapers and job printers bought it by the ton. Mr. Stanley Morison of the London *Times* has referred to it as "America's most pestiferous contribution to typography."

There is a very real contribution to reading ease which we could make immediately and without a single dollar being spent by any printing plant; we could decide to abandon the even right-hand margin, which scribes set for us centuries before the invention of movable types, and which we have followed slavishly on the printed page ever since. The scribes could adjust the width of their letters as they neared the end of the line to fill or nearly fill the line and still have even word spacing. Early printers maintained close word spacing by the use of variant letters. We cannot do either. Since the good reader reads by groups of words and not by single words, the even pace which close, even spacing between words can give him is far more to be desired than lines justified to equal length with the resulting change of pace from line to line. This is particularly bad in newspaper columns and in magazines such as *The Saturday Review*, where the relationship of type size to line length guarantees bad spacing.




Through History with J. Wesley Smith

**"Now, these shields make excellent lids for large kettles."**

Abandoning the even right-hand margin would not only aid readers, but should please publishers. The machine operator would have no hand-spaced lines, so his output would be greater.

But we will probably continue to toady to tradition in the matter of uneven word spacing as we form illogically spelled words from an antiquated alphabet.

Carroll Coleman.

Iowa City, Iowa.

Editor's Note: *It seems to us that the esthetic reasoning which prompted medieval scribes to employ even right-hand margins still applies. SR continues to prefer slightly uneven spacing to a squiggly and untidy right-hand margin.*

### "YOUNG AMERICA'S VOCABULARY"

The *New York Ledger* on November 12, 1859, under the title "Young America's Vocabulary," listed a number of popular expressions. Certain of these may be of interest in view of the recent correspondence in your pages. The talkative met with phrases like "dry up," "simmer down," "shut up," "cork up and bust," "cut it short." Some people were "spooneys," "flats," "muffs," "cakes," "saps," "sticks," "half-baked," "half-rocked," or "haven't the sense they were born with."

Money was "tin," "shiners," "the ready," "the fluid," "the auriferous," "the brads," "the flimsies," and anyone without it had "nary a red," was "hard-up," and had "to visit his uncle." When paying bills one would "pony up," "plank down," "shell out," "tender the tin," or "fork up." Upon entering business he would "put up his shingle." "A bit of a bender" described a gay evening and "down in the mouth" the morning after.

Almost a hundred years have passed, and still many of these terms are in current use.

Elizabeth B. Schlesinger.

Cambridge, Mass.

### THE NOT-QUITE-DEAD ESSAY

In his review of E. B. White's "The Second Tree from the Corner" [*SR* Jan. 30] Joseph Wood Krutch facetiously says, "Mr. White doesn't even know that the familiar essay is dead." We add, "May Mr. White never find out."

Mabel W. Pritchard.

Rochester, N. Y.

### IS PLOT PASSÉ?

The review of "Prize Stories, 1954: The O. Henry Awards," by Raymond Walters, Jr. [*SR* Jan. 23], could have been written about other recent short-story collections too, especially Martha Foley's "Best Short Stories of . . ." anthologies.

I'd like to ask, "What is the matter with a plot? Is it passé?" Good short-story writers from Maupassant to Maugham, from Hawthorne to Hemingway, have given their stories some action. The purpose of any written word is to be read. If a short story contains little of interest, it will not be read. Good writers today could, and many do, write stories which will meet the plot requirements of general-circulation magazines.

Mary Alice Philips.

Compton, Calif.

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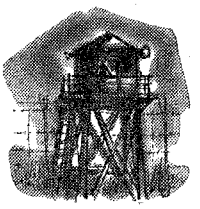

# The Ingenuity of Freedom

***"The Book of Famous Escapes," edited by Eric Williams*** *(W. W. Norton. 453 pp. $4.95), and* ***"Great Escapes," edited by Basil Davenport*** *(William Sloane. Clothbound, $5. Pocket Books. Paperbound, 35¢), tell forty-four tales of men escaping duress, from the days of Rameses III to World War II.*

By Thomas Caldecott Chubb

ABOUT fifteen months ago, those who like a tale filled with suspense were treated to a unique anthology about some men (and in two instances, women) for whom stone walls did not a prison make—or, at any rate, not for long.

"Great Escapes" was assembled by Basil Davenport, whose reputation as an editor is entirely enviable, and it was "escape literature" in the most literal sense. Twenty-eight in number, its stories ranged through space and time. The earliest one was laid in the Egypt of Rameses III, the most modern dealt with General Giraud. And since the remaining six-and-twenty moved hither and thither from a Stuart pretender in the heather to a bank robber in Tennessee, from Mohammed fleeing from Mecca to James Bartley, who was rescued from the belly of a whale, it did not seem unreasonable to conclude that the matter of eluding your detainers had been disposed of once and for all.

But this was not the case, as is demonstrated by Eric Williams in the most convincing way possible: a new volume called "The Book of Famous Escapes." Speaking with the authority of one who has himself been an escaped prisoner—he has told about it in his well-received "The Wooden Horse"—he adds eighteen episodes to Mr. Davenport's twenty-eight, making forty-six tales in all.

So doing, he has rarely had to tell the same story twice. Giacomo Casanova, teetering in the perilously high moonlight as he climbs along the rooftop of the Venetian "leads"; James Wells, tunneling out of the infamous Libby Prison during the American Civil War, and the flamboyant young Churchill (not yet Sir Winston, not yet "Mr. England") closing up Mr. Lecky's history of his country and climbing over the wall of the Boer prison at Pretoria—those are the only happenings that figure in the pages of both books.

But it is not surprising, for the list of those who did not stick around any longer than they had to, is almost interminable. I myself have already pointed out three more incidents that could be used if you accept Mr. Davenport's definition of escape—*i.e.*, it includes rescues, flights, jailbreaks, hegiras, and armies as well as individuals. But even if you prefer Mr. Williams' stricter construction (all of his men escaped from prison or prison camp, none were criminals, most were P.O.W.'s) there are plenty of possible additions. The escape, during the Seminole War, of Chief Wild Cat and his friend, Talmus Hajo, from Fort Marion in St. Augustine is merely one of them. According to legend, they used a novel method. They did not either tunnel or file, but for five days dieted upon purgative roots. Presently they were thin enough to squeeze between their prison window's bars.

IT IS not enough, however, in considering these books, to dwell upon the fact that the subject is rich, nor to weigh their relative merits. The latter is easily done. Mr. Williams's volume—and largely by reason of the limitations he himself imposes—is less all-embracing and less imaginative. But it is equally readable and may well be more appealing. After all, despite one Elizabethan escape and three Napoleonic ones, ten of its eighteen exits from duress took place in World Wars I and II. They are thus "journalism" as opposed to Mr. Davenport's "history." The "L-tablets" (carried to insure death if faced with Japanese torture) and the Teuton barbed wire and blazing searchlights are something we all recognize. They have the familiarity that breeds interest rather than contempt.

But the thoughtful reader will want to go a little further. He will at least seek the answer to three questions. Why do men try to escape? Why have stories of escape always been popular? Why—and this is proved by the movie "Stalag 17" as well as Messrs. Davenport and Williams—are they even more than usually in demand today?

Eric Williams tries to deal with the first. He does not deny that if you are shut up, it is human nature to try to get out. But then he goes on as follows: "If I am honest, I must admit that I did not escape only to be free. It was like trying to win a

—SR *Drawings by Marilyn Miller.*

**". . . the bell can toll for us too . . . It *can* happen here."**

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rugger match. The opposition was there, and one did one's best to meet it. It gave us something to do."

Mr. Davenport suggests an answer to the second. We like stories of escape "because they appeal to the most fundamental of human instincts, self-preservation." Like Peter Rabbit, "we all want to get away from Mr. Macgregor."

But the answer to the third question is something else. For my money, the reason why stories of escape are unusually in demand today, is directly connected with those qualities which will win for Mr. Williams's good book even more readers than have sought out Mr. Davenport's somewhat better one. It is because they are of the time, and we can identify them with ourselves.

For in some ways we are in the Dark Ages again, and our fables are Dark Age fables. Boys who grew up down the street have had their brains washed in the brutality of Communist imprisonment. A neighbor tells how his son escaped from the Nazis—a fatuous German officer helped him aboard a trolley car thinking he was a slave Belgian late for work.

And the bell can toll for us too with equally loud clangor. It *can* happen here, and instinctively we want to know about it. For if we do not come out into the light again, if we do not attain worldwide human common sense, I who write this review or you who read it might end up an escaper, too.

# Many a Mad Maw

***"Crocodile Fever," by Lawrence Earl** (Alfred A. Knopf. 293 pp. $3.95), and **"Shark!" by Patrick Fitzgerald O'Connor** (W. W. Norton. 255 pp. $3.50), are both tales of men who hunted ferocious creatures for a living.*

By Raymond Holden

IT IS neither unreasonable nor unnatural for men of action to associate themselves with certain creatures of the wild to which they have devoted their careers. Among others, Bill Williams has successfully identified himself with elephants and Jim Corbett has made his name suggestive of tigers. Each of these two has managed to combine narrative skill with dignity, eloquence, and humility.

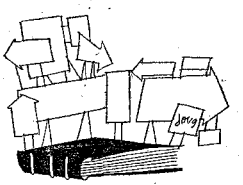
Lawrence Earl, a Canadian reporter and author of several books, in "Crocodile Fever" undertakes to make the name of Bryan Dempster memorable for its association with crocodiles. Mr. Earl has several strikes against him to start with. In the first place, he is telling someone else's story, not his own. In the second, crocodiles are not creatures of either character or charm, whereas tigers and elephants seem to partake of both of those attributes. In the third place, Mr. Earl's hero who, conveniently or inconveniently, disappeared before his story was published, appears to lack, like the crocodile, both charm and character. Dempster was a South African of Natal, younger son of a well-to-do farmer. Bryan was a non-conformist without much rhyme or reason in his uncomformity. He wanted neither farming nor business. What he chose was crocodile hunting, as a business rather than a sport. His father staked him to an outfit and the Zambesi River provided the crocodiles. Bryan had what it takes to be a good hunter and he learned many tricks which brought him fantastic profit, most of which he somewhat unwillingly sank in a tobacco farm, presumably for the sake of his young wife. Because of labor shortage he lost not only his tobacco farm, but his own sense of command. He took to drink and his wife took the children and went back to her father's house.

It was crocodiles again for Bryan. Again he was successful, but again bad luck, which by this time the reader begins to think must have been powered by a certain stupid aimlessness, followed him. The closing of the British part of the Zambesi to hunting of Dempster's sort sent him to Mozambique, through which the lower Zambesi flows toward the sea. Here he took in crocodiles at a great rate, but, incurring the enmity of Portuguese authority, which he had unwisely beaten up in a bar, he had to steal back to Rhodesia at night in a borrowed truck.

Mr. Earl, in a breezy reportorial style, which makes the reader skeptical of what he says even when it is probably true, tries to make Bryan Dempster a tragic figure instead of a discouraged and weak character. He unfortunately fails to make the hunter seem much more human than the hunted. For those in quest of the undiscerning lurid, here, it is true, is adventure—violent, sometimes erotic, and always fast-moving.

PATRICK O'CONNOR's story in "Shark!" is something else again. The great basking shark of the Minch and the Hebridean Sea is certainly no more appealing than the African crocodile,

# Your Literary I. Q.



Conducted by John T. Winterich

SIGN LANGUAGE

Herewith are presented ten publicly displayed notices—over shop doors, in shop windows, on vehicles, and in comparable locations—each of which appears in an English or American novel or story collection. Name the titles and the authors. On a basis of five points for each jot of information supplied, a score of sixty is passable, sixty-five to eighty good, and eighty-five up professional (letterer, that is). Answers on page 28.

1. THY, DAMNATION, SLUMBERETH, NOT. 2. Pet. ii. 3
2. CARVED BY ALLIE MULBERRY OF BIDWELL.
   HOW DID HE GET IT INTO THE BOTTLE?
3. JARLEY'S WAX-WORKS.
4. COSY COMFORT AT CUT PRICES.
5. QUI NACQUE IL DIVINO POETA.
6. I WANT FIVE MILLION MOLESKINS AND TEN MILLION RABBIT SKINS. DO NOT DESERT YOUR OLD FRIEND. CASH ON THE NAIL.
7. LADIES AND CHILDREN NOT ADMITTED.
8. THE RED-HEADED LEAGUE IS DISSOLVED. OCT 9, 1890.
9. R. MIFFLIN'S
   TRAVELING PARNASSUS
   GOOD BOOKS FOR SALE
   SHAKESPEARE, CHARLES LAMB, R.L.S.
   HAZLITT, AND ALL OTHERS
10. LADIES MAY SMOKE BUT BE CAREFUL WHERE YOU LAY YOUR BUTTS.

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but Mr. O'Connor has enough color of personality to make his readers feel at home with hyenas and wart-hogs if they happened to be his subjects. He is the second man in two years to write a book about hunting this North Atlantic monster—a fish so large that the liver alone weighs a ton.

A good ton, and thereby hangs Mr. O'Connor's tale. There is a market for that liver, which is mostly oil. Mr. O'Connor decided that the market was good enough to justify a commercial venture in shark-hunting—on a large scale if possible, a small one if not. It turned out to be the latter. O'Connor had a small motor vessel, scarcely stouter than a Yankee lobster-launch. He got himself a harpoon-gun, harpoons, and rope, a dory with a hand-made boiler perched precariously in its middle, and a colorful crew of three. It was not so easy as it sounds, and it took quite a bit of borrowed money. O'Connor could not forget that the last man to try commercial sharking had lost even more than his shirt. When, at the first shot, the harpoon gun blew itself and him into the sea he was not sure that, even if he lived, he would not join Major Maxwell in failure.

The remarkable thing is that he didn't. He did better than break even. Much better, for he has provided, as a byproduct, an engaging narrative of human adventure on a beautiful and romantic, if sometimes bad-weathered, coast. Unlike Mr. Earl, Mr. O'Connor does not try to get his effects by over-emphasizing danger and difficulty. The result is that every word of "Shark!" rings true.

These two books are illustrative of two opposite poles in adventure narrative. Mr. Earl writes as if he had contempt for his readers and expected that they would not notice shaky lines in his portraiture. Mr. O'Connor writes as if he expected the reader's sympathy and he succeeds in winning it. Mr. O'Connor has made a contribution to the literature of his subject. Mr. Earl has not.

---

## LITERARY I.Q. ANSWERS

1. "Tess of the D'Urbervilles" (Thomas Hardy). 2. "Poor White" (Sherwood Anderson). 3. "The Old Curiosity Shop" (Charles Dickens). 4. "The History of Mr. Polly" (H. G. Wells). 5. "Romola" (George Eliot). 6. "Riceyman Steps" (Arnold Bennett). 7. "Adventures of Huckleberry Finn" (Mark Twain). 8. "The Red-Headed League," in "The Adventures of Sherlock Holmes" (A. Conan Doyle). 9. "Parnassus on Wheels" (Christopher Morley). 10. "The Grapes of Wrath" (John Steinbeck).

# A Sad Cycle of Peking

***"China Trader," by A. H. Rasmussen*** *(Thomas Y. Crowell. 320 pp. $3.95), is a volume of reminiscences by an old China hand, who knew the land when it was a source of opportunities and vexations for Westerners. Robert Payne, who reviews it here, is the author of "The Revolt of Asia," and other books.*

By Robert Payne

WHEREVER you go in the Far East, you come upon the old China traders, grizzled now, clutching at their memories as dying men clutch at straws, still shivering at night from the malaria they caught long ago. In bars at Singapore and Bangkok and Manila, they will tell you about the ancient warlords with whom they rode ponies and whose palaces were open to them. They were on excellent terms with the great. They remember the advice they gave to governors of immense provinces, and how these governors went down to defeat because the advice was not taken. Poor China!

So it goes on, while the *stengah* grows warm in their hands, and the Chinese mess-boy listens avidly, wondering at this thing called China which has not even a remote resemblance to the China he knows. At last, in some corner of the club, with a Hong Kong newspaper folded over his knees, the old trader falls asleep to dream of a China robed in imperial panoply, all misty mountains and glittering ricefields and great walls.

We tend to discount the memories of the old China hands, and this is a pity. Sometimes they remember things the history books have long ago forgotten. Sometimes, too, they can suggest a mood or an atmosphere, the way peasants and princes looked at the world, a precise tone of speech, the face of a crowd. They know their China better than the scholars in the Hoover Memorial Library, because they have felt it on their nerves and in their lungs, and it has become a part of their skins. And if they are wrong about the interpretation of political movements—A. H. Rasmussen, who tells his story in "China Trader," is absolutely convinced that the Kuomintang was a Communist movement from the beginning—this is a small matter, for the heart and pith of the thing is in him.

Ramussen arrived in China when there was still an Emperor on the throne. In the early spring of 1905, when he became a probationary tide-waiter in the Imperial Maritime Customs, there were no rumors of revolution. Ordered to Chinkiang, 150 miles upriver from Shanghai, he lived in the Concession and was bored almost to death by the foreigners, who lived their small ingrown lives in a settlement 300 yards long and 200 yards wide. His task was to track down salt-smugglers on the river. He admits he was not very good at the game: the Chinese staff under him regarded the pursuit of salt-smugglers as a dangerous occupation. It was enough to make a few token arrests.

Boredom, punctuated by the screams of boatmen dying of cholera, continued until 1911. With the revolution, Rasmussen found himself in the thick of things. He followed the revolutionary army north to Nanking and saw the bloody battle of the Purple Mountain so closely that a Shanghai newspaper credited him with being the general-in-command of the revolutionary forces. In fact, he had merely brought up some Red Cross supplies. He gives an excellent account of the battle, and found that he liked the revolutionaries no better than he liked the imperialists: too many heads dangled like onions from the city walls. He found himself in the commanding general's house when

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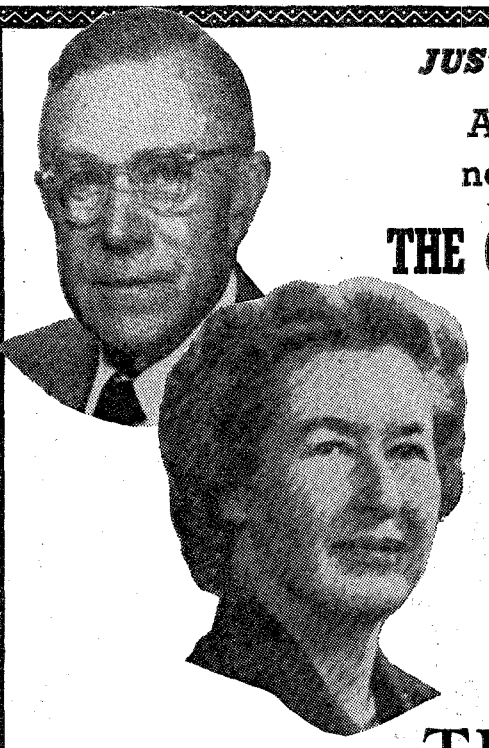
the order was given to massacre the Manchus. General Hsu smiled and asked whether he would like to watch the killing, but Rasmussen was too sick of the affair to stay. The city moat was filled with women who had drowned themselves. Officers made fortunes by issuing bullets made of wood covered with aluminum paint. Once he came upon a dying Chinese soldier who had only strength enough to say: "Why do Chinese kill Chinese?" Then, as now, there was no answer to that eternal question.

One moment Rasmussen talks about the Chinese farmers as the salt of the earth; the next moment he is complaining against the squalor and beastliness of the Chinese. He denounces the whole race vigorously and casts them into Hell, and the next moment he is almost adoring them. It is not an unusual attitude among old China hands, but it is odd to find it in a book, the curses and the praise following on one another's heels.

WISELY he has little to say about the long years when he was twiddling his thumbs in the Concessions, and he splits the book in two and begins again in Tientsin in the Twenties when he was in charge of the wool department of Arnhold and Co., with power to buy wool all over High Asia. Wool-buying excited him. The strings of yak coming from the high mountain passes of Tibet, the camel-trains across the Gobi desert, the fierce banditry of Mongolia, and the wars of the *tuchuns* as they were fought on the northern plains, the very names of Kalgan, Koko Nor, and Urumchi—all this was meat and life to him. Once when the camel-trains were stopped because Feng Yu-hsiang was fighting a border war, Rasmussen decided to investigate. He tells a wonderful story of a journey to Kalgan and through the turbulent lands beyond. He met the legendary George Soderbom, signed a treaty with the bandit chief Dammuran, and all unawares was instrumental in saving Feng Yu-hsiang from defeat. He has no great opinion of the general who once baptized an army with a fire-hose and hurls a vast number of uncomplimentary adjectives at him: it is as though his periodic rage against the Chinese had at last found a focus.

So he goes on, wool-gathering to the end, happier in Mongolia than in China, cursing, praising, drawing his occasional sharply etched pictures, hugely enjoying his reminiscences of a China gone beyond recall. The mess-boy will make nothing of it, but those who remember ancient China have a feast in store.

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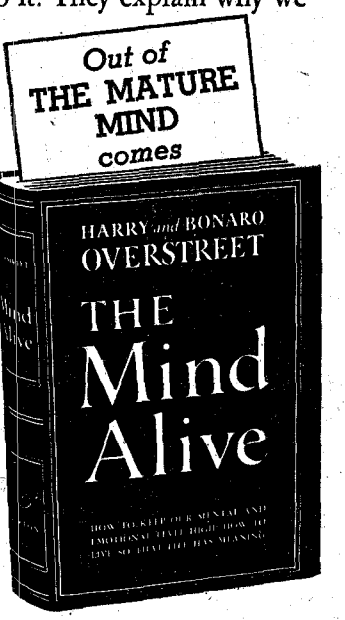


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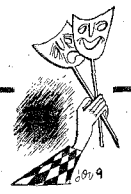

BROADWAY POSTSCRIPT

# The Girl Who Likes to Try Everything

AFTER the New Haven opening of "The Girl in Pink Tights" there were the usual conflicting opinions about the potentialities of this musical comedy and what ought to be changed and polished in the five weeks before the New York premiere. However, the large group of New Yorkers present appeared to agree on one thing. Renée Jeanmaire is the most exciting musical-comedy personality to come along in the postwar period.

Mlle. Jeanmaire's success will surprise no one who has followed her ballet career. From the beginning it has been clear that here was a girl with a passion for work, a superb theatrical instinct, a highly intelligent sense of humor, and above all an unquenchable desire to try everything.

Like most ballet dancers, Zizi (a nickname acquired when as an infant she tried to pronounce "Jésus" and wound up with "Zeezee") began young. At ten she was a member of the apprentices at the Paris Opéra. By eighteen she had developed to the point where she was giving occasional gala performances with a partner. But already she was getting restless with a constant diet of classical ballets. "L'Opéra is nice for a couple of months a year," she says, "but I did not care for it as a steady job."

She left to join the Monte Carlo Ballet, in which she starred for two years. Then came a switch to the Ballet Russe for a brief period, after which she met a young choreographer named Roland Petit and cast her fortunes with his new little troupe. While the Petit company was both progressive and good (the first year Zizi was there Margot Fonteyn danced with them), Zizi kept after M. Petit to produce a big ballet for her. Finally he thought up the idea of doing a dance version of "Carmen." "When he said it I was frightened," recalls Zizi, "'Carmen' is so dramatic; I didn't think I could do it, but I wanted to try."

Try she did, and when "Carmen" opened at the Princess Theatre in London it received thirty-two curtain calls and Zizi had enlarged her career beyond the ballet. It was in "Carmen," too, that she first came to Broadway in the spring of 1949. She was a sensation and the late Lee Shubert wanted to star her in a new edition of "Streets of Paris." But Zizi felt honor-bound to stay with Petit even though she had no contract with him.

The following season the dramatic dancer went a step further. She appeared in a new ballet, "La Croqueuse de Diamants," in which she not only capitalized on her dramatic ability, but also sang a song. After performing this half-ballet, half-musical-comedy in Paris and New York the troupe went to the West Coast, where M. Petit was engaged by Samuel Goldwyn to do the choreography and to dance himself in "Hans Christian Andersen." He had already signed Moira Shearer for the featured dancing role, but before it came time to shoot the film Miss Shearer became pregnant and was forced to withdraw. Zizi was hired to replace her. She immediately rented a house with a swimming pool. "I wanted to try everything," she explains.

Zizi had little time for swimming, however. For three months she studied English with a lady named Roberts and a recording machine. Since she had to speak lines as well as sing and dance, she was very worried about the film. "In the first scenes, because I am afraid, I laugh too much. I am better later on in the picture after I have seen the rushes."

After the film the dancer returned to Paris with the troupe, despite Mr. Goldwyn's attempts to sign her to a longer contract. After rehearsing a while Zizi and M. Petit decided—as artistic collaborators so often do—that the time had come in their careers for each to go their separate ways.

For Zizi, who had been concentrating on modern theatrical ballets, this meant going back and relearning a classical repertoire. It meant arranging her life around the all-important twice-daily trips between her small unpretentious apartment off the Rue Pigalle and a shabby dance studio on the Boulevard de Clichy two blocks away. And as the song in "La Croqueuse de Diamants" put it, "There's nothing chi-chi about the Boulevard de Clichy."

Fortunately, Joseph Fields, whom she had met in Hollywood, heard that Zizi was free and cabled her to come to New York and discuss appearing in "The Girl in Pink Tights," for which he was writing the book. She agreed, and last July Shepard Traube, the musical comedy's producer and director, went to Paris with the script—which has to do with how American melodrama and French ballet might have gotten together to produce American musical comedy. Mr. Traube became enchanted with the unpretentious way that this celebrated ballerina went about her work. "This is real democracy," he said as he watched her taking her turn in a room with a dozen or so others, most of whom were greatly inferior to her. Being an astute showman, Mr. Traube has brought in a great deal of this inside atmosphere of ballet, so that by the present time the show is one part Kentucky Bourbon and three parts French Vermouth.

Watching the gamine-like Jeanmaire practise is indeed an enlightening experience. The long-thighed dancer goes directly into action with complete economy. Her concentration is so great that she can flick a drop of perspiration off the side of her nose without disturbing the maneuver she is executing. When she is doing a difficult stretch she will bite her tongue, and when she is making quick turns on one foot (fouettés) she grits her teeth in determination to make the turns both rapid and precise. When it comes to performing in front of a mirror, many dancers smile in admiration of their own loveliness and grace. But Zizi, who is lovelier and more graceful than almost any ballerina in the world, wears an expression of deep concern as she analyzes and criticizes some minor inability of a muscle to perform exactly as she wants it. She will suffer agonies during the lesson, and then afterwards comment about the instructor, "He didn't stretch me enough today." Her instructor, when asked her weakness, thinks a moment, "Well, she cannot dance on her hands."

Zizi, who is more critical of herself than anybody else is of her, has a

—*Valente.*

**Jeanmaire—"real democracy."**

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different answer. "Technically perhaps I can do classical ballet, but I don't respect it enough. When I dance I'm not quiet. I can't control my excitement and I jump too much. I could do the first act of Giselle all right, but I would be terrible in the second part, because it becomes something not my character."

The dancer is having no trouble with "The Girl in Pink Tights." In fact, the producers have gone too far in the other direction and in the New Haven version have even called the stage character "Zizi." While this is one of the things Mlle. Jeanmaire hopes to have changed before New York, as she feels that it is too personal and a little pretentious, she is less concerned over what people think or say about her than she is in her evaluation of her own work. As she said when asked if she was disturbed about columnists linking her romantically with Howard Hughes, "As long as my thinking is all right, my behaving is all right."

Since arriving in New York last November Zizi has been kept in a state of happy exhaustion working with Frank Tauritz on her English, with Sylvan Levin on her singing, and with Agnes de Mille on the dances. These collaborations appear to have been fruitful, particularly the latter. Miss de Mille has the reputation of working her dancers till they drop, and Zizi is never satisfied that she has been drilled hard enough, so it must have been an exciting contest. Who won? Perhaps the tip-off can be found in a remark overheard on the way out of the theatre in New Haven. Said one astonished show-business veteran, "It's the first time I've ever seen Agnes do anything with a sense of humor to it."

"LULLABY" features expert comic direction by Jerome Mayer, crack acting by Mary Boland, Kay Medford, and Jack Warden, and honest writing by Don Appell. However, the naturalistic story of the tragic lengths a mother will go to in order to preserve her dominance and preferred status with a thirty-eight-year-old son who has finally married is a difficult one to pursue on the level of farce. For the core of this play is certainly grim. Has the son married his bride as a replacement for his aging mother?

Though provocative, the theme is never resolved. Instead, the play keeps jumping into undisguised farce antics. Such hilarious bits as the moment when the shy bridegroom is surprised by his wife as he is putting on his trousers and trips in embarrassment make "Lullaby" an occasionally very funny entertainment.

—HENRY HEWES.


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SR GOES TO THE MOVIES

# Trailer Trouble

"THE LONG, LONG TRAILER" is a very funny movie about a young couple who start married life by moving into a trailer and then moving cross-country with it. Having no preconceived notions about such an existence, I was unprepared for M-G-M's revelations of the vicissitudes that can be encountered simply by dragging a trailer along behind one's automobile. So horrifying are some of the happenstances in the movie that I was at once struck by the thought that the entire trailer industry would rise to arms, cry havoc, and yell "Foul!" It would be hard for a chap to be more wrong. In a recent issue of *Variety*, M-G-M has placed a trade advertisement calling attention to the promotion campaign on behalf of the picture. "The New Moon Trailer Company," the ad announces, "will run full-page ads in four colors in terrific-circulation Sunday supplements and eleven top national magazines, plus local advertising at time of playdates. All ads plug the picture."

I find it hard to understand the New Moon Trailer Company's reasoning, unless they figure that anything Lucille Ball and Desi Arnaz go for the rest of the country will go for. The Arnaz's, refugees from TV for the time being, enact the couple who buy the trailer. Nevertheless, it still seems to me that "The Long, Long Trailer" is a weird commercial for the New Moon people. Right at the start we learn that the monstrous chrome and chrome yellow job costs in the neighborhood of six thousand dollars, plus time-payment interest charges. To haul the thing a new, high-powered car is needed. (The Arnaz's choose a yellow Mercury convertible at a cost of roughly three thousand. The Mercury car dealers, it is announced, will lend a hand in promoting the picture.) Attaching trailer to car is an operation costing several hundred more, so the movie intimates. But financial worries are not the only ones for the trailerite. Desi learns that it's of paramount importance to first stop the trailer, *then* the car. Otherwise, there'll be a banshee wail, and car and trailer jackknife. Lucille finds, to her sorrow, that you just don't cook in the Youngstown kitchen (the Youngstown people, too, will help promote) while on the move. She learns the hard way, by winding up on the bucketing floor as part of the salad she's preparing.

And the horrors don't stop there. Never, never park a trailer on any sort of incline: eggs will drip right off the griddle, and the coffee pot has to be wired in place, and wine can be enjoyed only after Scotch-taping the glasses to the table. (Nothing said in *Variety* about any Scotch-tape promotion.) A lot more happens to them that I haven't the space to go into right now, but be assured that Albert Hackett and Frances Goodrich, the screenwriters, have researched the field thoroughly. They've put it all in terms of sight gags, some of them reminiscent of the best type of silent movie comedy (and maybe now and then reminiscent of "I Love Lucy"), and Vincent Minelli has, by expert direction, taken it quite out of the realm of corn. There's a helpful touch of satire now and then that keeps the movie from being simply a set of variations on a limited gag theme. I particularly liked a wedding-party scene in which the guests must whip up artificial enthusiasm each time the couple seems about able to get car and trailer started on the honeymoon journey.

Actually, since I've never had the slightest intention of living in a trailer, I thoroughly enjoyed the movie, having quite forgotten that Lucille Ball not only has red hair, but that she has comic abilities beyond those "I Love Lucy" has ever suggested. It's nice, too, seeing her full size again. Desi Arnaz has an accent that has always been too cute for my taste, but my sympathies were certainly enlisted in his behalf during his battles with the trailer. One quite uproarious scene has him trying to back the trailer into a driveway, a job he manages only after uprooting an in-law's garden, smashing hedges, and finally crashing through a rose trellis. It's handled in a way similar to the running gag kind of thing Harold Lloyd used to do. Well, just make sure that all that Sunday supplement promotion leads you into the movie theatre first and the annual trailer show second.

* * *

**"Rob Roy,"** a Walt Disney live-action film produced in England, has not been based on the Sir Walter Scott novel and is only vaguely based on historical fact, but out of some legendary adventure of a highland rogue of the Clan MacGregor during the

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early eighteenth century, some bits of history and some inventions of Lawrence E. Watkins, an obviously capable scriptwriter, has come a first-rate adventure movie—practically a model, I would say, for the genre. Rob Roy is here portrayed as one of the supporters of Bonnie Prince Charlie during the period when the Hanoverian George was on the throne of England. The MacGregor clan suffered particularly, it appears; not only was it outlawed, but it became a crime to bear the name of MacGregor. Naturally one's sympathies are all with Rob as he rallies his clan, does battle with the English, and finally achieves a royal amnesty.

The brogue runs thick through the movie (but not too thick), the battles are rousing, the scenery in Technicolor always nice to watch, and there is the lovely Glynis Johns waiting for Rob after he obtains his pardon. Richard Todd as Rob MacGregor makes as fine a hero as one would wish, and it's particularly pleasant having a man who can act running through the adventurous paces. An excellent cast, all beautifully costumed, surrounds Miss Johns and Mr. Todd, and among those who are most impressive are James Robertson Justice, Eric Pohlmann, and Jean Taylor-Smith. Perhaps a great deal of the success of the movie is owing to Harold French, the director, who sets a smart pace.

* * *

It's a little early to speak of the rise of the Greek motion-picture industry, since **"The Barefoot Battalion"** is the first subtitled feature to reach us from that quarter, but it would at least seem to indicate that some motion-picture talent is available. The story deals with a gang of patriotic boys who harassed the Germans during their occupation of Greece during World War II, and avoiding all the heroics possible from such a theme, a fine and touching movie has come about. Most of the members of the cast are amateurs (only two or three professionals were employed for the production) but the children, particularly, behave convincingly. The director was Gregg Tallas, who has had some Hollywood experience; the producer was a Greek-American, Peter Boudoures, whose motives seem to have been love more than money. "The Barefoot Battalion" is eminently worth seeing, not only for the restrained and sensitive story, but for its refreshing Greek backgrounds and the fine new faces in it. Some old-fashioned camera equipment was used for the filming, but there is not the slightest lack of clarity in the photography.

—Hollis Alpert.

## TV AND RADIO

# *Ad Nauseam, Ad Infinitum*

I'VE been reading so many vitriolic things about the ad agencies and what they've been doing to television commercials I could hardly wait my turn here to show off how nasty *I* can get on the subject.

I'm probably better qualified than anyone in the business to get pretty mean about commercials, having been trapped in a studio for almost fifteen years of my radio life with an announcer who kept repeating almost verbatim three or four days a week that a certain headache tablet "is like a doctor's prescription, in that it contains not just one ingredient but a combination of medically proven, active ingredients prepared in easy-to-take tablet form for the fast, effective relief from the pain of simple, headache, or minor neuralgia, and now back to the Easy Aces."

However, now that I have my chance to join the chorus of outraged indignation against television commercials I find myself filled with a strange compassion for the Madison Avenue gentlemen who concoct them. I shall turn my other neuralgic cheek and offer an effective idea which will give fast relief to the pain being caused television viewers by the so-called irritating commercials.

But it is no easy-to-take pill, this idea of mine. Instead it is a formula so contrary to the repetitive type of advertising initiated, I believe, by the late George Washington Hill, that should it be adopted by some courageous copywriter I'm sure Mr. Hill would turn over in his grave. Nevertheless, I can guarantee a fast turnover for any sponsor willing to test the idea.

Since it is such a revolutionary idea I expect no little difficulty in convincing the ad men. A little "hard sell" might do the trick:

MEN! DO PEOPLE LEAVE THE ROOM WHEN YOUR COMMERCIALS APPEAR ON THEIR TELEVISION SETS?

SCIENTIFIC LAVATORY TESTS PROVE THAT COMMERCIALS HAVE ABSOLUTELY NO EFFECT ON PEOPLE WHO LEAVE THE ROOM WHILE COMMERCIALS ARE ON THEIR SETS.

WHAT YOU NEED IS THE "HONOR COMMERCIAL."

THE HONOR COMMERCIAL" IS THE COMMERCIAL WHICH APPEARS ON THE TELEVISION SCREEN WITH THE HARSH, IRRITATING HARD SELL FADED COMPLETELY OUT. ONLY THE PICTURE OF THE PRODUCT IS SHOWN AND FROM THE SPEAKER COMES THE SUBDUED VOICE OF AN ANNOUNCER ALMOST WHISPERING:

"THE SPONSOR HAS PUT YOU ON YOUR HONOR TO BUY THE PRODUCT WHICH IS SHOWN HERE. THANK YOU. AND NOW BACK TO OUR PROGRAM."

THE "HONOR COMMERCIAL" IS NOT LIKE A DOCTOR'S PRESCRIPTION WHICH CONTAINS SEVERAL INGREDIENTS. THE "HONOR COMMERCIAL" CONTAINS JUST ONE INGREDIENT—GRATITUDE.

TELEVISION VIEWERS BY THE MILLION WILL GRATEFULLY BUY YOUR PRODUCT IF YOU USE THE "HONOR COMMERCIAL."

GIVE THE "HONOR COMMERCIAL" THE THIRTY-MINUTE TEST. YOU WILL EXPERIENCE ALMOST INSTANT RELIEF BECAUSE THE "HONOR COMMERCIAL" GLORIFIES YOUR PRODUCT INSTEAD OF DULLING IT.

USE HONOR—THE COMMERCIAL CLEANSER—FLOATS RESISTANCE RIGHT DOWN THE DRAIN.

WHEN YOU GO TO YOUR COPYWRITER FOR A COMMERCIAL, DON'T JUST ASK FOR A COMMERCIAL. BE SURE TO ASK FOR AN "HONOR COMMERCIAL." HONOR—IN CASE YOU'VE FORGOTTEN—IS SPELLED H-O-N-O-R.

THE "HONOR COMMERCIAL" IS THE COMMERCIALIER COMMERCIAL AND IS A PRODUCT OF THE ACE IDEAS CORPORATION.

REMEMBER: "AN ACE IDEA IS ACES."

AND NOW BACK TO BACK.

End of hard sell.

I suppose the advertising agencies will complain bitterly about all their wonderfully irritating copy that will be faded out if the Honor Commercial takes over. What's to become of "throat scratch"—that's my favorite. Well it won't get lost entirely. The newspapers and magazines will still print the ads about which they have been running stories complaining they're lousing up TV.

—Goodman Ace.

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## MUSIC TO MY EARS

# "Nutcracker," Thomson "Pieces," "Walkure"

GEORGE BALANCHINE has crowned his many fine services to ballet in general and Tchaikovsky in particular with a version of "The Nutcracker" which makes a visit to the City Center when the New York Ballet is on its home territory, or wherever it travels, obligatory. The first full-evening ballet this choreographer has undertaken for the company he created, it should be the forerunner to many others. No one ever doubted Balanchine's ability to sustain an effort for the, so to speak, championship distance, but if he is to be commended for the first demonstration of it, here it is.

Memory dimly recalls a "Nutcracker" that was "medium" full-length, danced by one of the De Basil companies in the Hollywood Theatre late in the Thirties, but that was just a shadowy suggestion of the thing Balanchine has reconstructed out of childhood experiences with the work in Petrograd. Ably assisted by Horace Armistead, whose scenic design is considerably more fanciful than anything he has done for the Metropolitan, and the costuming of Karinska —not to forget a vigorous, forward-moving performance of the grand score under the direction of Leon Barzin—Balanchine has come close to measuring up to the mark that any full-length Tchaikovsky production in this country must now meet. That is, of course, the Sadler's Wells standard in "Sleeping Beauty" and "Swan Lake."

As may be suspected from the fact that "The Nutcracker" is a Christmas-time story, it has much to do with children—how much, one could only discover from Balanchine's artful use of an ensemble from the School of American Ballet as participants in the tree-trimming ceremony with which the action begins, and as performers in the lengthy "dream" during which the celebrated divertissements ("Sugar Plum Fairy," "Dance of the Flutes," "Waltz of the Flowers," "Arabian" and "Chinese" Dances) are performed in Act II. Blond little Paul Nickel, who is the Prince Charming to Alberta Grant, the youthful dreamer, is every man's idea of what he looked like as a child (few did), and his assurance in pantomime contributed much to the artistic quality of the whole.

On the adult side, Balanchine chose perfectly in casting Francisco Moncion in the "Arabian Dance," Janet Reed in the "Flute" episode, Tanaquil LeClercq as the Dewdrop on the bouquet in the "Flower Waltz," and Maria Tallchief as the Sugar Plum Fairy. In a notable demonstration of his own virtuosity as choreographer and the strength of his musical feeling, he achieved the climax just where it ought to be—in the *pas de deux* of the Sugar Plum Fairy and her partner, Nicholas Magallanes. Balanchine may have studied out the relationship of action and music more effectively in another *pas de deux*, but if so I cannot recall it. With perfect poise, he lets the music soar without competing action, but when it lets down even slightly, he is ready with visual patterns that keep the excitement at a high pitch. Miss Tallchief gives one of her best performances in this episode—better, needless to say, the more difficult it becomes—and Magallanes is more than capable.

In its costuming and scenic variety "The Nutcracker" may be the most costly ballet this company has yet presented. But it should be a welcome recurrence in the repertory for years to come. In any case, it adds substantially to Balanchine's credit balance as not merely a great choreographer, but a still developing and growing one.

Thanks to a lengthy intermission between the two acts of "Nutcracker," I was able to hear that portion of the Philadelphia Orchestra's program in Carnegie Hall in which Virgil Thomson conducted his "Three Pieces for Orchestra." Two of them—"The Seine at Night" and "Wheat Field at Noon" —have been played here previously without stirring any great desire for a repetition, and the addition of "Sea Piece with Birds" did not alter the situation materially. Thomson knows the orchestra and uses it capably, but the pictorial substance of these "Pictures" is slight.

The return of Ferdinand Frantz to sing Wotan and the first appearances at the Metropolitan of Margaret Harshaw as Brünnhilde and Hans Hotter as Hunding were among the special reasons for welcoming the reappearance of "Die Walküre" in the opera's repertory. What started out as a smoldering brush fire under Fritz Stiedry's leisurely direction of Act I became a roaring conflagration before the evening was over, thanks to his response to the tempestuous substance of this great work and the resourceful cast under his direction. Frantz returns (after an absence since February 1951) as one of the most authoritative Wotans in years. He also sings the music powerfully, though his first performance suggested a little apprehension about his top tones, not formerly a characteristic of his Wotan.

MISS HARSHAW'S first New York Brünnhilde in this part of the cycle (she had sung it last fall in Covent Garden) has so much that is good that one regrets drawing attention to its deficiencies. She can, for one thing, sing all the notes cleanly, surely, and squarely on pitch, with a driving intensity in the top range that makes her "Yo-ho-to-ho" the war cry of a laughing goddess it is meant to be. She can also produce the broadly solemn sound to make the "Announcement of Death" impressive, and the compelling force to match the passion Wagner poured into the pronouncement that it is Sieglinde's destiny to bear the hero Siegfried.

It strikes me, however, that Miss Harshaw inclines to let down slightly between the great moments of the part, that she forgets to make her voice work for her in the discussions with Wotan in Act II and the early portions of Act III. And if she is not careful, her normal problem in suggesting an athletic heroine is going to become insuperable. At that, it was a solid success for a first effort, leaving one with admiration for what she has done to date and hope that the future holds even more.

Astrid Varnay made a credible dramatic figure of Sieglinde, while singing erratically, and Set Svanholm is as good-looking a Siegmund as there is, though a tensely monotonous vocal one for all his intelligence and style. Hotter's Hunding was suitable in physical size for the enormous tree whose shade provides his *lebensraum*, and with a voice of equivalent size, though rather quavery quality. His skill in doing so much with it was impressive. Blanche Thebom's Fricka is well sung, if overstylized in action, and the excellent set of Walküren included Mariquita Moll, making a competent debut in the limited part of Waltraute.

Fernando Corena, a bass-baritone of substantial repute from Italy, made himself welcome at a recent Metropolitan "Don Giovanni" with an impersonation of Leporello that

(*Continued on page* 51)

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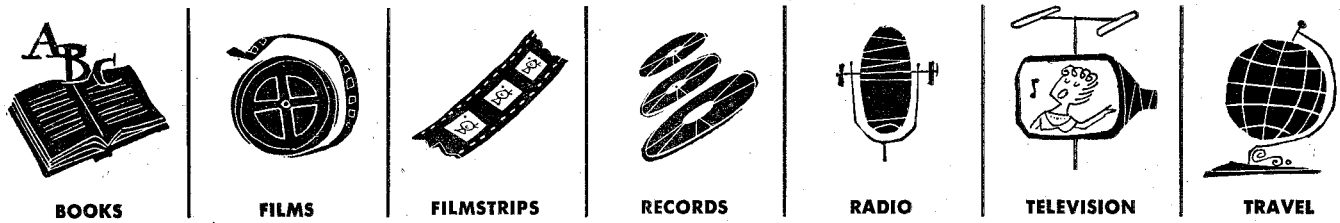
# TOOLS FOR TEACHING




*The textbook, virtually the only teaching tool Americans of adult years remember, has been joined in recent years by other media of communcation eminently suited to school use: films, filmstrips, recordings, radio, television, and travel. To bring adults up to date on what has been developing in these media since they acquired their diplomas,* SR *here presents a series of surveys by specialists in each of the fields. Their publication coincides, appropriately enough, with the convening this week at Atlantic City, N. J., of 17,000 educators and civic leaders to attend the conventions of the American Association of School Administrators and thirty-four allied associations.*

## The Battle of Truth

*Fred M. Hechinger is education editor of the* New York Herald Tribune; *contributor to "The Textbook Problem" (*SR *April 19, 1952)*

By FRED M. HECHINGER

THINGS seem to have settled down a bit on the controversial textbook front. Since our last report a year ago there have been fewer outbursts concerning "objectionable" textbooks than in any single year since the end of the war. This does not mean that challenging situations have not occurred in various parts of the country, of which the Alabama episode described on the next page is probably the most serious. But at least the threatening epidemic of two years ago seems to have been forestalled. What follows is a brief checklist of incidents during the past year, some of which have already received prominent national attention, with some indication of the current status in each case.

• • The incident that received most attention was the objection of Mrs. Thomas J. White of Indianapolis to the legendary character "Robin Hood," because—she said—he supported the "rob-the-rich Communist Party line." Mrs. White is a member of the Indiana Textbook Commission. She objected to other books, for various reasons. But though her statements hit the headlines, they led to no action.

• • In Los Angeles, despite American official support of UNESCO, use of teaching materials supporting that organization are still not permitted in the public schools.

• • In Shaftsbury, Vt., a state-sponsored and approved history of Vermont—"Vermont: A History of the Green Mountain State"—was banned as "subversive," but was later restored to the shelves, after a long list of organizations and individuals came to the defense of Edmund Fuller, the author. The school board member who ordered removal of the book apparently never stated the reasons for his action.

• • Arkansas had a look at its sociology textbooks, and there were some heated arguments. It was claimed, according to a report in the *Little Rock* (Arkansas) *Democrat* that four books contained material "biased against American free enterprise system, constitutional government, traditional religion, and marriage." The charges against the books were made by President George S. Benson of Harding College.

The textbook "Sociology," by John F. Cuber, Mr. Benson indicated, spoke unfavorably of the free-enterprise system when it claimed that automobile manufacturers often changed merely the appearance and styling of their cars in order to make the previous product obsolete and sell new models.

Another sociology text, by William F. Ogburn, called modern society sick because of its high incidence of maladjusted persons. It referred to reports, in 1934, by Frankwood Williams, the late director of the National Committee for Mental Hygiene in the United States, who had reported on certain favorable aspects of mental health in Soviet Russia at that time.

Although the matter was brought before the Arkansas Legislative Coun-

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cil, so far no action has been reported and interest has lagged.

• • In San Antonio, Texas, a campaign was on last year to get books "branded" rather than burned—marked with a red stamp if the authors were either identified as, or suspected to be, Communists. Such branding, proposed by Mrs. Myrtle Glasscock Hance and the Minute Women, would have included Chaucer's "Canterbury Tales," not because of the late author, but because, said the report, the illustrator of the new edition is considered objectionable in his politics. But when the local paper asked for letters on the issue, readers wrote ten-to-one against the branding of books.

• • In Springfield, Ill., some 500 titles were temporarily withdrawn from the State library shelves by an "overzealous" interpretation of an order to remove "salacious and obscene" books. The list included works by Sinclair Lewis and John Dos Passos and, according to one report, "The Wonderful Story of How You Were Born," which had been indorsed by the Girl Scouts of America.

• • Probably the most serious and most controversial bubble exploded in Alabama. There the legislature approved, last September, an act ruling out the use in any state school or university textbooks and other instructional material that do not "contain a statement by the publisher or author thereof indicating clearly and with particularity that the author of the book or other writing and the author of any book or writings cited therein as parallel or additional reading is or is not a known advocate of Communism or Marxist socialism, is or is not a member or ex-member of a Communist-front organization (as designated by the United States Congress, or any Committee thereof, or the Attorney General of the United States).

W. J. Terry, State Superintendent of Education, said that the law would be enforced in its entirety as long as he was in his present job and that he thought other states would pass similar laws.

The implications of this law are quite clear and rather incredible. The act, as it stands, would eliminate a book which refers in a footnote or bibliography to any other source or book which was written by an "unacceptable" person. This would include, one must assume, reference to such Communist writings without which even the most anti-Communist volumes could not possibly be compiled or researched. It would eliminate from use in the schools any books by, or containing bibliography references to, any members of the British Labor Party or the European social democratic movement, since all of them lean ideologically to a greater or lesser extent on Marxist socialism.

There is an interesting sidelight to the Alabama act. Its ruling specifically does *not* apply to newspapers and magazines. Why not? A local attorney, representing the authors of the act, said that the newspapers would have stirred up so much opposition that the legislature would never have passed the bill.

When the *Montgomery Examiner* heard of this, it editorialized on Jan. 21, 1954: "It's about time we newspaper people wake up to the fact that either we stand up and fight for freedom all up and down the line—and not just for our own freedom—or some day newspaper freedom will be lost with all the rest." In Alabama, said the paper in condemning the new law, there will now be "a commie ad in every book."

And there the matter rests.

• • Texas did not go quite so far. But it did manage to pass an act which prohibits the purchase of any textbook "unless and until the author of such textbook takes the oath or affirmation required by this Act." If the author "is dead or cannot be located," the publisher may take the oath instead.

• • Late last year New York State took another look at the textbook situation. Twenty months earlier the Special Regents Commission had been appointed to which any individual or group was entitled to direct a *documented* complaint against a textbook in use in the schools. The Commission never met. It did not have to. It never received a complaint.

# Textbooks and the Twenty-Three

IN READING about the twenty-three prisoners of war in Korea who chose Communism, I could not help wondering if they would have made the same choice had they known a little more about the meaning of Communism. I wondered whether, in school, they had been permitted to compare the totalitarian practice with the idealistic promise of the Soviet revolution, or whether they had been "protected" from such "dangerous" reading, sheltered by a cover of ignorance.

When they proclaimed themselves "peace fighters" and revolutionaries I wondered whether their teachers and their textbooks ever permitted them to study the historic conflicts in American history—the struggle between liberal and conservative thought and action, the battle between clashing economic theories, the continuing fight to preserve and uphold the citizen's civil liberties. Some day, perhaps, as the background of these men is examined, we may have the answers.

But we already have the answers to another question, and a closely related one. More and more publishers admit privately that the demand today is for the "solid" American history textbook and, even more privately, they add that "solid" means non-controversial. The trouble with that approach is that history *is* controversial. And the history of a country born in revolution and dedicated to revolutionary ideals is highly controversial. To deny this is to ask pupils to deny their country's past and to start all over again as something like historical orphans.

One of the most frequently repeated "apologies" by textbook publishers for outdated texts, in need of revision, is that certain chapters—especially those concerning the New Deal, public works, anti-trust legislation, etc.—were written in "the political climate" of the Depression years.

And so they were. And so what? Is that climate, and the actions men and their government took, not part of history? Are the mistakes that were made, and some of the things that may not have been mistakes after all, not part of the lesson? Are the controversies of one era "un-American" because the "political climate" of another era is different? Is it permissible to hold with the old proverb, that what the student doesn't know won't hurt him. I would think that nothing hurts the student quite so much as what he doesn't know. That may have been just the thing that hurt the prisoners of war who failed to come back.

—F. M. H.

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# Learning in Narratives

By WILLIAM MURRAY, *novelist and essayist.*

YOU may not have noticed it, but the textbooks our children are taking to and from the classroom today have changed greatly from their old form, and especially during the past seven or eight years. Every year hundreds of titles are launched, even while the standard works in every field are being constantly and extensively revised, altered, and brought up to date. These changes and new trends naturally deeply affect the kind of education our children are receiving, and it behooves us to make ourselves more aware of what is going on.

The total volume of textbook sales to public schools now amounts to over $100,000,000 a year, not a vast sum when compared to the earnings of our major industries (General Motors alone does a larger gross business each week), but vast enough. It is a highly competitive business. The great increase in the number and variety of courses offered by our schools, both public and private, has made it practically impossible for any one publisher to monopolize a field with any one series of books. A publisher, in order to get his share of the market, has to be constantly on the lookout for ways and means to improve his product. He cannot stand pat on even his most successful textbook. He must find a market for his books by meeting a clear and specific demand on the part of educators, civic committees, and state adoption boards.

One of the most obvious and perhaps superficial new trends in the industry is the increased visualization of the textbook, especially in the use of illustrations, color, larger type sizes, use of offset printing of covers illustrated with photographs or drawings —the whole designed to please the eye of even the most recalcitrant pupil. Lower grade geography and history books are using many more detailed drawings and color illustrations, as well as many photographs. This is a feature that greatly increases the publisher's research costs, since every illustration has to be meticulously checked and rechecked for accuracy in every detail.

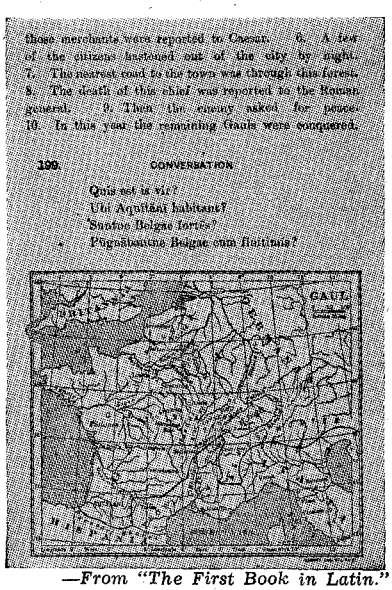
Use of illustrations and color, however, is not limited to geography and history books. A new tenth-grade algebra makes use of cartoons and captions to point up key spots in each lesson. Another high-school algebra achieves the same effect by the use of brightly colored type faces. The idea is that this functional use of color immediately focuses the child's attention on the most important parts of the lesson. It seems to work, because the demand from teachers for this approach is growing.

The use of more visual effects had quite a lot to do with the size of the textbook. Even before 1940, textbooks began to get larger and larger. One tenth-grade biology book not only increased the page size, but included nearly 1,100 of them. The children who had to lug this monster about could hardly have been expected to wax enthusiastic. When teachers began complaining that the increasing size of some textbooks was preventing their pupils from taking the books home and doing their homework, the publishers saw the handwriting on the wall. Today the trend has pretty well run its course. Publishers are attempting to include all the new visual effects while finding ways to keep size down.

The quite natural result of this effort has been a trend towards the use of two-column text. The larger page size sometimes demands it, and the desire not to cut or oversimplify the text makes it almost essential in many cases.

A very important modern trend is the meticulous attention and care lavished on the text itself. Emphasis is mainly on readability: telling a "good story," keeping the style simple, including details likely to interest the young, inquisitive mind. Where before the writing was very often done by just one author working under the supervision of an editor, today most textbooks are authored by more than one person, sometimes as many as seven. The most common device today is to team a scholar, an authority in the field, with a curriculum expert and a teacher who is in every day contact with children and understands their capabilities and needs. Their work is supervised by an editor-in-chief, a copy editor, and very often a rewrite man, whose job it is to make sure that every sentence is readily comprehensible to future readers.

THE readability and comprehensibility of any text are supposed to be guaranteed by submitting the complete text to any one of four or five widely used "readability tests". Two such tests are the Dale Chall "Formula for Predicting Readability" and the Flesch "How to Test Readability." Words and phrases that do not pass these tests are replaced with others that do. One salesman chortled happily that the whole problem of text had been solved by these tests, since it is now possible to submit the imperfect product to the accuracy of a flawless machine: pull a lever and

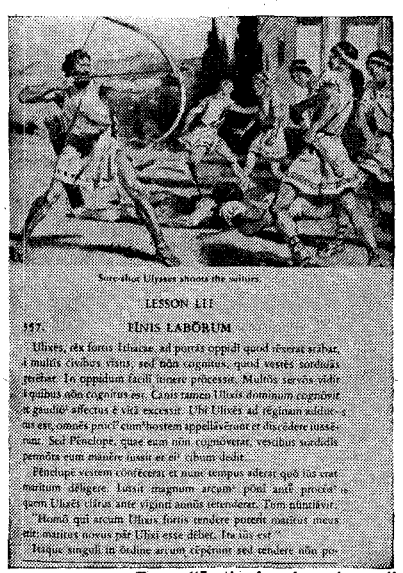

those merchants were reported to Caesar. 6. A few of the citizens hastened out of the city by night. 7. The nearest road to the town was through this forest. 8. The death of this chief was reported to the Roman general. 9. Then the enemy asked for peace. 10. In this year the remaining Gauls were conquered.

199. CONVERSATION

Quis est in via?
Ubi Aquitani habitant?
Suntne Belgae fortes?
Pugnabuntne Belgae cum Italicis?

GAUL

—*From "The First Book in Latin."*


Sure that Ulysses shoots the suitors.

LESSON LII

117. FINIS LABORUM

Ulixes, ex forma Ithacae, ad portas oppidi quod rivum arbat, a multis civibus visus, sed non cognitus, quod vestes sordidas gerebat. In oppidum facili itinere processit. Multos servos vidit familias non cognitus est. Canis tamen Ulixis dominum cognovit et gaudio affectus e vita excessit. Ubi Ulixes ad regiam adiit, ea est, omnes procī contributem appellaverunt et dixerunt unaquisque. Sed Penelope, quae eum non cognoverat, vestibus sordidis permota eum maiore honore quam ceteros excepit.

—*From "Latin for Americans."*

**The "ubi Aquitani habitant" old (1922) vs. the heroic new (1953) in textbooks.**

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emerge with perfection. But the negative aspect of this mechanized approach to the writing technique, and one which could bear much closer investigation, is the destruction of individual style in authorship. What is to prevent some publishers from submitting the text of "Tom Sawyer" to the flawless machine?

Another trend, but not a major one yet, is towards publication of books for foreign sale. One publisher has just completed a series of fifteen geography and history books for Pakistan, a "tricky and expensive venture." The Pakistan Board of Secondary Education is distributing the books and guaranteeing the publisher a minimum sale, thus eliminating some of the risk.

Curiously enough, the textbook publishers have done very little in the way of paperback printing. The feeling seems to be that the public would expect a paperback textbook to cost much less, whereas the actual production cost of the volume would remain very nearly the same, thus effectively preventing the publisher from lowering his prices by more than a few cents.

THE most significant and least appreciated change in textbook publishing is the amount of preliminary planning and work that goes into the publication of a modern textbook. The textbook is no longer considered the source of all knowledge, as it used to be in the days of McGuffey's Reader, but as the basic tool which the teacher can use as an *aid* to knowledge. It also includes features designed to aid the teacher: manuals, keys, reference lists, even tests. Such features are the result of the trend towards making each book more functional in content. A publisher today may invest as much as a million dollars in a series before he even goes to press. (A series is usually thought of in the trade as "a teaching package," that is, a number of books covering one course over a period of years, usually one volume to each grade.) The publisher has to spend freely. That element of competition forces him to try and reflect as accurately as possible the current needs. He even has to try and anticipate trends and gauge himself to the size of a market as it grows, often with bewildering rapidity. Five years ago, for instance, social studies courses in the elementary grades were conducted in some 5 per cent of the public schools. Today the figure is nearer thirty per cent and still growing.

The industry as a whole employs between 1,500 and 2,000 salesmen, but today they have to be much more than mere peddlers. Their very jobs depend upon the completeness and accuracy with which they keep the publishers informed on new requirements and demands. They spend much time interviewing teachers and parents, sounding out members of various adoption boards, keeping an interested eye on reactions to innovations in their own books and those of competitors. Through his salesmen the publisher keeps in touch with literally thousands of teachers.

All the above factors have contributed to making the textbook a much more cooperative enterprise than it used to be. The brilliant creative editor and the professional author have given way to the careful interpreter of educational trends and the scholar capable of writing the kind of clean, simple prose now considered essential. The publisher wants men around him who know school needs and teaching problems, who are familiar with the merits and weaknesses of competing books, who are capable of dealing with the thousand and one details of textbooks.

Because salability is such a dominating factor in textbook publishing, however, the industry has been extremely sensitive to the current campaign against "subversive" textbooks. "The general public has no idea," one publisher commented, "how anxious we are to avoid anything that can even be thought of as subversive. You can have an expensive book ruined by some damn fool thing someone says." This anxiety has led to one completely negative trend: the elimination from the textbook of so-called controversial material. Today's textbooks are definitely more conservative than they were ten years ago. Teachers, authors, and publishers find themselves facing a growing list of *verboten* topics. It is no secret that school authorities have turned down books because they might have been attacked. Last October a publisher said: "We seem to be moving closer and closer every day to a proscribing of textbooks on the basis of irresponsible and misguided criticism, to the defamation of textbook character merely by suspicion. There is little likelihood that the result will be either an improvement of textbooks or of public-school education."

This brings us to the most serious drawback resulting from the competitive factor: all the publishers are respecting the taboos to some extent. They have been reluctant to make use of the courts, even in cases of clear-cut libel, but are hoping that a clearer understanding of the issues on the part of the general public will suffice to stem the tide of organized ignorance.

# The Protean Canvas

By CECILE STARR, SR's *16mm movie film editor and author of "Ideas on Film."*

IN THE opening paragraph of his book, "The Rise of the American Film," Lewis Jacobs suggests that three men were responsible for the development of the motion picture—the scientist, the artist, and the businessman. It was the scientist, first of all, who wanted a machine that would make motion visible; the camera that he invented was merely a tool for his private experiments and studies. Then along came the artist who saw the new gadget and said, "With this I can make beautiful pictures and tell wonderful stories." And, before he had halfway begun, along came the businessman who looked the situation over and said, "With this machine and these pictures I can make a great deal of money."

It was not until years later that the educator came along, realizing that movies could make teaching and learning easier for both teacher and pupil. The 16mm educational film began in the 1920's. Since then its values for the classroom have been explored, affirmed, reexplored, and reaffirmed, in one research project after another, in survey after survey. It is now a commonplace that movies are used extensively in all phases of education, from kindergarten to post-graduate level. But educators, except for some of the audio-visual specialists, are still unsure of themselves when they start talking about classroom films. Unlike the scientist, artist, and businessman, they have not always known what they sought from films.

What are the special characteristics of the film, as far as classroom use is concerned? How does it compare with the other current teaching tools? The motion picture's most significant characteristic is versatility. It can skip from one place to another, go back and forth in time and history, and appeal to every mood and intellect. It can deal effectively with any subject that involves motion and sound. The latest edition of H. W. Wilson's *Educational Film Guide* (which every school should own) lists over 11,000 titles classified in every conceivable category from Library Science to Indonesia. Of all the new motorized, electrified aids to teaching, none covers a wider area of subject matter than film does.

The film medium is also vivid, more

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so than still pictures or recordings, more so than the printed word. This does not mean that all films are more vivid than all books—but the potential for vividness is greater in the former. The unhappy fact is that, unlike the artists and businessmen who preceded them, the makers of educational films have often been afraid that their films would be too interesting or too entertaining. To many of them school was considered a place of boredom where learning took place only under protest. They thought that films, to be educational, should be as dull as possible—no music, no humor, no pictorial pace, but lots of dull, repetitious talking and one picture after another, motionless and often emotionless. Fortunately, these ideas are on the decline. Whether in class or in the theatre, films have to be fun—or the audience will go to sleep.

IN selecting and evaluating educational films the teacher should consider these many qualities which can be used creatively in one 16mm film: pictorial variety (from telescopic close-up to aerial panorama), pace changes (through emphatic editing), time control (fast motion, slow, or regular), and most important, movement (from the heartbeat of an embryo chick to a Hopi Indian rain dance). The addition of sound greatly enhances a picture's vividness by means of natural noises, dialogue, comment and explanation, music, and incidental "effects." Color often adds to the film's value (and to its expense) in such subject areas as natural science, painting, and the study of other lands. Why settle for a deadly film when you can find another that makes its subject come alive?

The film, with all these dynamic qualities, has two further distinctions: it can be selected at will for a particular time and a particular group, and it can be shown on a screen big enough to absorb from two to two thousand viewers in one room or auditorium.

But film does have some disadvantages. It must be taken in one sitting. For practical reasons, it is usually limited to ten or twenty minutes; but these are fluid minutes, and they cannot easily be stopped for discussion or repeated for emphasis. Here, then, is one defect that books, maps, posters, filmsrtips, and slides do not share: film is a victim of the time machine. A good book may be worth its weight in gold, but one simple test of a film's educational value is to ask if it is worth its running time.

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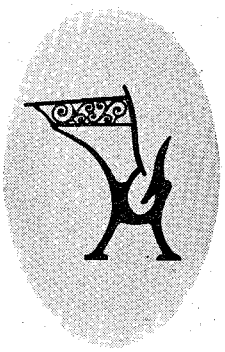

THE RETREAT FROM LEARNING IN OUR PUBLIC SCHOOLS

By Arthur E. Bestor

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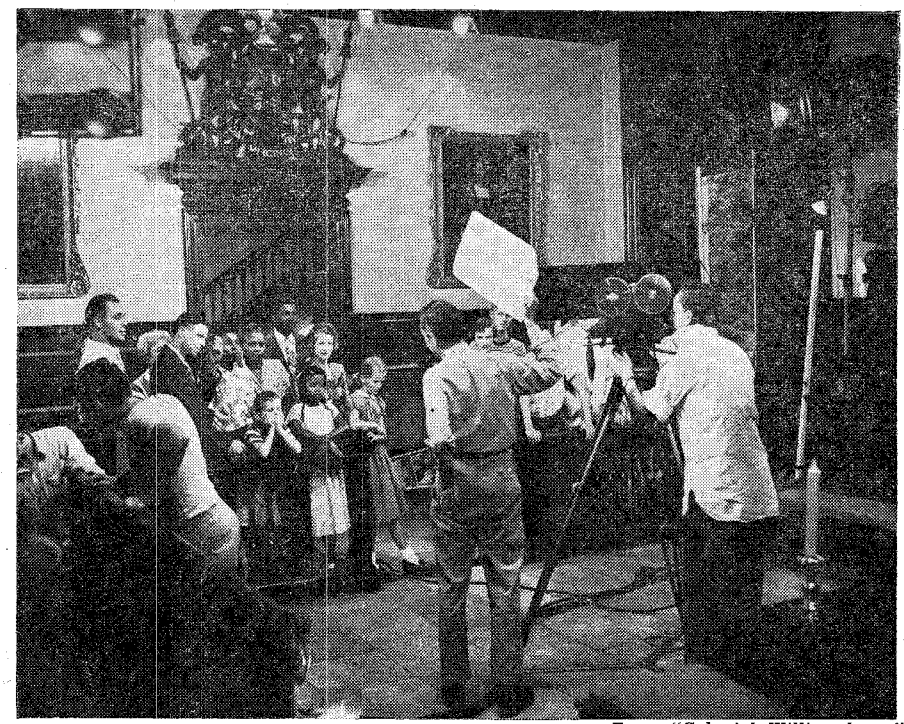
are a dozen years old. A good film should be useful for at least five years. It is a foolish producer who makes a film with any shorter-range ideas, and only a more foolish educational system would buy such a film. For timeliness, for current events and day-to-day discussions, the class and teacher will benefit more from newspapers and magazines, radio programs, and televised events. Films can deal with subjects of topical interest, but unless they present long-lasting ideas, they are usually rendered ineffective before their release.

FILMS require especially coordinated services. Most public schools now own 16mm sound projectors and use films in classrooms.

An example of a fully operating film department in a large city is that of the St. Louis Public Schools. Established in 1904, it is (as far as is known) the oldest audio-visual department in the country. At present, 6,600 teaching films are owned by the Division of Audio-Visual Education, and are circulated throughout the city's schools to be seen by its 90,000 students. Teachers are kept up to date on the available materials by press-binder catalogues which list and describe the films, as well as a number of filmstrips and slides, recordings, booklets, and charts. The catalogue write-ups give suggestions on grade level and subject area use. Individual schools send in their compiled orders, representing requests of all teachers, forty-eight hours in advance of delivery, every week. Two hundred 16mm projectors are used in the school system (along with 510 radios, 178 filmstrip projectors, sixty-one tape recorders, and two television sets—the latter to be increased considerably when educational TV channels begin operations in St. Louis).

Films are helping to maintain a high level of interest in such up-to-date school systems as this. Modern youngsters, say in the sixth or seventh grade, know more about jet aviation, insect life, weather, and South America than most of us do in adulthood. Films alone are not responsible, but they are helping the spread of information, ideas, and interest in the classroom.

A high-school student was telling me that her father teases her about all the movies she sees in her classes. "But you know," she added, "sometimes I think he wishes he could see them himself." Are your schools equipped for using our most modern teaching devices? Are your teachers keeping up with the best and latest in films for learning? Are your children getting the kind of education you can be jealous of?

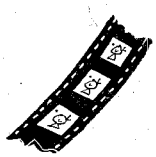


—*From "Colonial Williamsburg."*

Director Francis Thompson's crew shoots a scene of an educational film at Williamsburg.

# Mark-Time Movies

By VERA M. FALCONER, *visual aids editor,* Scholastic *magazine; author of "Filmstrips: A Descriptive Index."*



WHEN your child sees a movie in school he is quite likely to tell you about it. You probably think "that must have been fun!" But if your child tells you about seeing a filmstrip, unless you've seen one yourself, you may recall the old lantern slides and think "how dull!" or you may wonder "is this something new," or "just a piece of movie film."

A filmstrip (sometimes called slide-films or filmslides) is none of these, and it certainly isn't a new device although it has progressed rapidly, evolving into a medium with its own characteristics. It is a series of still pictures—drawings, photographs, maps, charts—on 35mm film, carefully organized in a meaningful sequence. Printed captions generally appear on each frame, although some strips use no text whatever. These frames, or individual pictures, are projected one at a time at any speed desired. There is no standard length. The number of frames may vary from ten to a hundred. However, most run from thirty to fifty frames, which are shown usually in fifteen to twenty minutes.

A well-produced and presented filmstrip is interesting and fun. As with all media, either the strip has that vital spark of imagination, or it doesn't. During recent years more and more of the new releases capture this essential quality.

According to a number of surveys, filmstrips are now used in almost every school. Filmstrip use has expanded phenomenally in postwar years. One major distributor found that his filmstrip sales had increased 100 per cent in one year. One New York City high-school social-studies department increased its library from four titles to eighty within five years. The audio-visual department in one city's school system found that the teachers had used about 1700 filmstrips per month during 1953, as many as they used during the entire year in 1937. What explanations can be offered?

The filmstrip is recognized as an excellent teaching tool with unique advantages. It can be tailored exactly to the needs of the individual class. Since each picture can be shown as briefly or as long as desired, emphasis can be placed where needed. Individual frames may be preselected or eliminated entirely. Since there is no sound track, the teacher

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can amplify, summarize, or interpret as dictated by class needs.

Its greatest advantage is the possibility it offers for active participation by the class. Children may ask questions, discuss, or comment as the strip is shown. Sometimes, children viewing a motion picture have a question about something they see on the screen. They do try to remember until the film is finished, but this can be difficult. With filmstrips, questions are asked and answered immediately while interest is hot and the picture is right on the screen.

The filmstrip, then, is a flexible, adaptable tool which can be closely integrated with other class activities. Of course, much of the success of any strip depends upon the teacher, since her personality is constantly injected into the presentation. Hence, the teacher can make or break its effectiveness to a large extent.

Building up a filmstrip library does not stretch the budget too far. The purchase prices are comparatively low—ranging from about two to five dollars for black-and-white titles and from six to nine for color subjects. Recently, the trend has been toward production of sets or series—decreasing the prices of individual titles and providing better teaching units.

FILMSTRIPS do not become "dated" easily, and are added to a school's library for use in subsequent years. Many, too, are useful in more than one class. Small, light, and practically indestructible, filmstrips present a simpler storage problem than other visual materials.

The filmstrip projector, a major factor in the widespread use of this media, is considerably cheaper than a sound motion-picture projector: popular models sell for less than one-fifth the price of comparable motion picture projectors. It is light, easy to move from room to room, and extremely simple to operate. Even lower grade pupils manage it well. A school can have several such projectors, for the price of one movie projector, facilitating physical scheduling. Many models for all purposes are readily available. There is even a Coleman lantern projector, powered by kerosene or gasoline, for non-electrified schools.

Literally thousands of filmstrips are on the market. More strips are produced annually than classroom movies because they are cheaper to make, physically easier to handle, and cheaper for schools to purchase. There are not as many producers, however. Some 150 to 200 sources cover the field quite completely, including those offering only a few titles. There are


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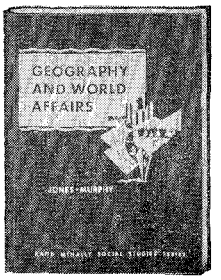


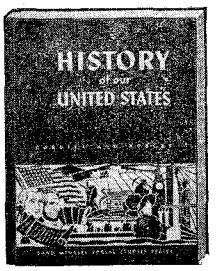


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not more than fifteen major producers. Some are commercial companies producing directly for the school market. Many of these also produce classroom films. Others are institutional in nature, like the National Audubon Society or the American Heart Association. Government offices are another source: various departments in our own Federal Government like the Public Health Service or the Department of Agriculture; offices of other governments like the Australian News and Information Bureau or the British Information Services. Some are offered by business and industry, too, like the Association of American Railroads, United Airlines, and General Mills.

THE range covered by filmstrips is enormous—from preschool to college, from fairy tales to atomic physics. More are available, however, for elementary grades and junior-high school than for other groups. Some are very, very good and others are equally poor.

Selection can be a problem, especially for the novice, because of this wide range. There are some helpful sources of information available, however. Although filmstrips are not reviewed as completely or by as many writers as are educational movies, all of the periodicals in the field list describe and sometimes evaluate the new releases. The H. W. Wilson Company's "Filmstrip Guide"—an annual publication with periodical supplements much like their "Educational Film Guide"—is an excellent reference. It describes, classifies, grades, and, in many cases, evaluates filmstrips from most of the producers.

For preschool and primary grades there are many charming strips. Standard fairy tales, like "Puss in "Boots" or "Rumplestiltskin," are offered by several producers in color drawings. These are mainly for fun. In addition, there are primary health and hygiene strips; little social studies stories about subjects such as community helpers or seasons on a farm. Most of this primary material uses color drawings. Only a few use actual photographs.

Both the elementary grades and junior-high school have a much wider choice. However, more strips are available for social studies and science than for other subjects. Some attempts have been made in arithmetic and grammar. While useful in many ways, these generally lack real visualization. After all, addition and verbs are pretty abstract, hard to visualize without merely being "cute." Good filmstrip production is needed in these two areas.

Many of the strips used in senior high are also suitable for college courses and adult groups. For instance, "Power Means Plenty" produced for the Twentieth Century Fund is a really brisk visual presentation of a rather abstract economic concept.

A television program started this game.

Filmstrips on art history and appreciation appeal to an even wider spread. There are comprehensive series on ancient art and modern art, and strips showing the work of individual artists are released by several producers. The "how-to-do" strip finds a place in art instruction, too. There are series for primary art and another for intermediate art, describing and demonstrating methods of painting, weaving, clay modeling, cutting, and pasting.

The filmstrip is peculiarly suited for step-by-step instruction. Extreme close-ups, cut-aways, enlargements, and simplification are all possible. Pictures can be held on the screen while actual work progresses. Easy reference to earlier frames refreshes the memory. Naturally, producers offer how-to-do material in many fields: automechanics, electrical work, airplane maintenance, dark-room procedures, radio servicing, arc welding.

In today's highly visualized world, with pictures an integral part of our life, our schools need more tools such as filmstrips. They not only enhance, expand, and motivate learning, but assist students in developing a sense of selection and discrimination of the pictorial. Yet, despite their many advantages, too few schools are making adequate use of them.

# The Disc Library

By THEODOSIA STRATEMEYER, *director of Audio-Education, Inc.*

"THE three R's," a teacher observed recently, "actually begin with an L." In their emphasis on reading and writing, schools too often take for granted the ability to listen. And too often they confuse listening with hearing.

From an early age, the child hears, that is, responds to sounds. When he reaches school age he already knows the subtle inflections in his parents' voices that mean he has reached the line between action or trouble. He has learned to shut out sounds that are uninteresting or displeasing to him. He has learned to attend to voices, music, or noises related to his immediate interest or the things with which he is concerned. It is this ability to select that the child brings to school and that is so often considered adequate.

The ability to hear, to tune in or tune out, is not enough. It has become increasingly clear that the power to listen must also be developed. It must be taught just as directly as the ability to read or write must be taught. Listening is a basic part of life; it is a basic path through which information is gathered, through which reading and writing and arithmetic are taught. If the development of listening ability is to be part of children's education, there must be materials for its accomplishment.

In much of the recent discussion of education the "audio" part of audio-visual is coming to be recognized increasingly as an important factor in learning. What are the different kinds of audio materials available? How should they be used? Why are they important for the education of children?

The three most commonly used audio materials are radio, records, and tape and transcription recordings. Each has its own special function and use for schools, yet all are very closely related. It is with the latter two, especially records, that this article is concerned.

There are two basic types of records. Oldest and most familiar is the commercial record. Their titles and brightly colored covers have amused and fascinated children for years. Many a parent has been driven to distraction by the repeated playing of one of the records which delighted their youngster. He is surprised and fascinated to discover how easily a child remembers

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bits of tunes or jingles. Such records are often used in schools to add variety to classwork or as a spur to interest.

Teachers and parents should bear in mind that as such records help develop a child's taste, each record played for a child should maintain worthy standards in technical quality and treatment of content. It is important that the voices, the diction, musical treatment, and effects help the listening child. What he hears and becomes accustomed to will influence the child's taste—music-wise, speech-wise, sound-wise. It is important that records provide the same quality that is demanded in other situations. It is part of the world's confusion for the child that, for example, he is told to speak quietly and clearly and then is subjected to records wherein the voices are raucous and the words are unclear.

ADULTS who have sought this "right record" in the maze of children's records on a dealer's shelf have found it no easy task. When such a record is sought as a teaching tool the problem is even more puzzling. It is important to recognize that most commercial records are made for a general market. Entertainment is the key to their structure. They are planned to be played in the home, probably by one person, for relaxation. They are keyed to keep the listener moving along with little conscious effort. The technical quality, diction, voices, music, and effects are pitched to please the average ear. As a teaching tool, the entertainment record has little to offer for general classroom use.

For older children the commercial record is in many cases more valuable. There are recordings of dramatizations and actual events. Excerpts from plays, dramatized stories, speeches of historical significance can be introduced profitably into classes of history, English, music, speech, physical activity, theatre arts, and so on. How effective they are depends on the skill of the individual teacher. It is the responsibility of educators to explore more carefully this type of record to develop ways of teaching with them that will improve learning experiences.

Closely akin to commercial records are radio transcriptions. For some time commercial companies have drawn, and are still drawing, from radio and the sound tracks of films programs which have appeal to the wide market of record buyers. For users of records for teaching, the transcription-record has provided a significant and new approach to records for children. Among the first programs to hold children's interest, and for which the

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schools requested transcriptions that could be used within their own time schedules, were programs primarily planned for adults: for example, "Cavalcade of America." While entertainment was again a basic element in their plan, more informational content was involved. This, along with the fact that many of these radio programs were planned to influence public opinion, has controlled the programs' content so that transcription-records can be effective springboards for educational discussions.

There is one point which teachers should keep in mind in planning classroom use for the growing library of transcriptions. Built as a radio program first, a transcription-record is designed for a single impact, keyed to a single listening experience to get a message across. Facts are pyramided for effect, for appeal to feeling or to arouse action. In terms of these purposes it is not essential to include broad or complete information or to use a style adapted to repeated playings.

Records especially designed for schools are the second basic type. The planning of records expressly for schools is a fairly recent but growing development. In some instances, records have been made which attempt to bridge the difference between strictly commercial entertainment and factual teaching. Much of the entertainment style has been kept in songs, games, and jingle stories and, into this frame, more factual information has been added.

Some publishers of textbooks have begun to put on the market records for use in connection with their publications. In some instances, they select commercial records which relate to their texts; in other cases, they sponsor the making of records to accompany a specific book.

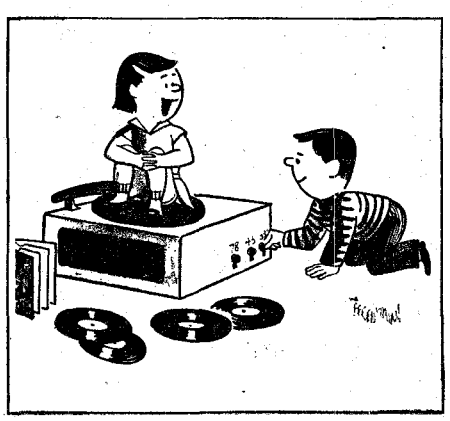
A different approach has been taken by one publisher in collaboration with a major commercial recording company. They have pooled their educational and technical knowledge and established a production unit to develop records expressly for schools. Under this arrangement, each record is part of a designed program related to the school curriculum. Each record contributes to a teaching unit by providing content in a form which can extend the teaching situation. But this type of activity is still in its infancy.

Although records are not a new tool in schools, they are being given new uses and emphases. They play a unique part in education since they can offer a crystalization of the very best in performance. They are on call whenever needed; they can be used repeatedly and in many different ways. They are very close to vicarious experience and can open the classroom to the world and its peoples. They can stimulate the child's imaginative power. They can open his ears to the subtler meanings of sounds and increase his sensitivity and listening ability. But so far we have just begun to explore their potentialities.

Because recordings today are first made on tape, the unwary have been led into the belief that tape is a substitute for records. Fortunately, it is not a question of either records or tape. Each has a particular function that is valuable to education.

Tape machines for non-professional use are built on the same fundamental principles as those for professional use. Yet, there is considerable difference in fidelity of recording between the two. Three things—speed, quality of tape, and cycle-range—affect recording fidelity. In machines commonly seen in homes and schools, the tape passes through the recording head at a speed of 3¾ or 7½ inches per second. Voices record satisfactorily at either speed although the latter speed gives a somewhat better quality with music. For professional work, speeds of 15 and preferably 30 inches per second are used.

Perhaps the greatest difference between professional and non-professional machines lies in the difference in cycle-range. For example, the range of musical instruments is measured in cycles varying from 30 to 15,000 cycles. Therefore, if a recording is to have true fidelity, the machine on which it is made must also be able to record up to 15,000 cycles. The human ear, however, can seldom hear more than 8,000 to 10,000 cycles. With professional recorders, the tapes will reproduce a cycle-range from 30 to 15,000 while a range of 100 to 5,000, or possibly 8,000 cycles, is good quality on the smaller machines. It is obvious that machines which have a top range between 5,000 and 7,000 cycles cannot return to the listener the fidelity possible with the greater range. No matter how excellent or how high the range of the playback machine may be, it cannot bring out what is not first built into the recording.



"I prefer the 45 and 33⅓ RPM. 78's too scarey."

THE educator who plans to use a tape recorder to reproduce symphonic music or a radio program must take into account the levels within the cycle-range of each machine involved. As an account of what took place, a transcription from programs to tapes need not be greatly concerned with fidelity. But if the tape is to be studied for musical quality, subtleties of voice inflection, or artistic quality, fidelity of recording is important. To cut off highs and lows puts such a recording in the class of the photographer who cuts off the top and bottom of the figure in a picture. The purpose to be achieved must be kept clearly before the educator while he decides if it can be fully met by a tape recording on the machine which is available to him.

The outstanding advantage of tape is that it can be erased and rerecorded any number of times. This permits the small tape recorder to do a real and important job for schools. Here is a means to show students how their voices act, what actually took place as compared with what they think happened or can recall, and what can be changed and redone in better form.

There are many and varied uses for tape in the school. One tape can be filed for later comparison with a new tape to evaluate a student's improvement. A practice exercise—for example, piano music—may be put on tape so that a student will be able to play along with it on another instrument. Or an exercise in dictation for shorthand or typing could be given to the student wanting extra practice. Language accent and inflection can be checked. The student actor can hear himself and consider what effect his speech will have on an audience. Different versions of the same event, made on different tapes, can be brought together for contrast to help students understand the problems of reporting, the accuracy of evidence, or the way facts can be arranged for effect. The possibilities are endless.

Used in these ways, tape is a practical working tool. As a listening tool, recordings on the smaller machines cannot and should not be required to compete with the professional tapes, made in soundproof studios with top flight artists and on professional tape machines.

But of course it is not the limitations within audio materials that are important but the possibilities which each one possesses for the education of children that make this such an exciting field today.

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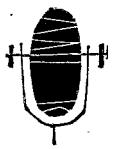
# Listen to the Numbers

By LEON C. HOOD, *Clifford J. Scott High School, East Orange, N. J.; critic of radio programs for educational publications.*



RADIO has become such a significant educational tool in the learning process that many school people now call it the "fourth R." The fact that people can learn—and learn well—by ear is no discovery of the twentieth century. Centuries before the days of McGuffey's Readers education was functioning without the aid of the printing press. Pupils were taught largely at the feet of a pedagogue who dispensed orally to small groups the fruits of his learning. The advent of the printing press made available a teaching device so generally used that we got the impression that books and education were synonymous.

The miracle of radio has awakened our ears. It has reconditioned us to learn by sounds. Today, with hundreds of schools and colleges giving instruction by radio, the pedagogue has a mass audience. Geography classes in Baltimore listen to "Geography: Then and Now," with its emphasis on the human aspects, which allows pupils to listen to the sounds of faraway places and hear travelers, explorers, and natives relate their experiences and describe the customs and habits of people that were formerly available only from the pages of geography texts.

The students from the elementary, junior high, and senior high schools of Arlington County, Virginia, produce and listen to programs dealing with community activities such as the police department, mental hygiene society, and animal welfare league.

Book presentation of history followed or preceded by a radio presentation of incidents of Ohio history and supplemented by a discussion influenced by the teacher is an effective and standard procedure in many Ohio schools.

Radio newscasts are a frequent part of current events instruction in many schools since radio is considered the most important single source of news and is preferred above all other media by young people, according to studies made by Paul Lazarsfeld of Columbia University.

The children of the Chicago public schools learn about food, clothing, shelter, communication, medicine, and other subjects related to science through "Your Science Story Teller" from the Chicago Natural History Museum. It is important to note that often radio can point out the social effect of scientific development more easily than can printed matter for these young people. In a day when social progress has lagged behind scientific progress, this is an important contribution.

Arithmetic is taught with the use of radio in Baltimore, Cincinnati, Cleveland, Detroit, Fort Worth, Newark, Portland, and Spokane. Tests of the effectiveness of radio instruction in mathematics seem to indicate that the radio classes surpassed the other classes in the middle grades, especially in respect to problem solving.

Another step toward broadening the educational uses of radio has been taken with the establishment of the NAEB Tape Network. The National Association of Educational Broadcasters consists of accredited educational institutions operating their own radio stations, or using commercial facilities. Serving nearly one hundred member stations with programs under grants from various foundations, the Tape Network has revolutionized the concept of educational broadcasting, and has in effect given America a fifth radio network, presenting material not designed for selling soap, cigarettes, or autos. Its productions, "The Jeffersonian Heritage," "People Under Communism," "Ways of Mankind," and "Voices of Europe," are among the best programs heard over the air during the past year.

ACCORDING to the best estimates, there are close to fifty school systems which regularly provide broadcasts specifically for classroom use. Many school systems have their own stations including WNYE in New York, WBGO in Newark, N. J., WBOE in Cleveland, WBZA in Chicago, and KBPS in Portland, Oregon. Other systems like Philadelphia make extensive use of the commercial stations which actually compete with each other for school acceptance of available time during the school day. Countless others borrow these programs or rely upon commercial stations to provide radio education for classrooms.

Just hearing a program is not likely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"Our children are experiencing an expanding scale of participation of radio in school."

to result in any noticeable amount of learning unless the young listener has the ability to understand it. Student listening groups require teacher guidance. In using radio for educational purposes, the teacher makes sure before the broadcast that each student is fully prepared for whatever intellectual and emotional experience it is expected to provide. After the program has been heard, the teacher carefully guides the reasoning processes and emotional drives that the content and emphasis of the broadcast have aroused.

Teachers, too, must prepare themselves for listening to a broadcast if their pupils are to receive the maximum benefit. Manuals and program summaries are issued by the school departments so that teachers can preview the programs just as they are accustomed to do for films, new books, and other instructional materials. Vocabulary helps, suggested activities to be used before and after the broadcast, and a list of available supplementary instructional materials assist them in using the programs to the best advantage. If something of this sort is not done, the hearing of an educational broadcast of even exceptional merit may prove to be nothing more than a pleasant and profitless interlude in the class routine.

Teachers in the lower grades report that radio is an excellent ally in their work in helping children to read. Having listened to the radio for five or six years, the child comes to school more ready to learn to read. Although home experiences differ greatly, radio has established a common ground of experience for the children where before there was wide disparity. "Let's Pretend," "No School Today," Irene Wicker, Uncle Fred, and all the other children's programs—not to mention the adult programs to which children are attached—provide a source of departure for lessons in reading.

It has often been said that radio would eliminate the necessity for reading. Folks are prone to put on their best sack-and-cloth-and-ashes air when radio is mentioned, and lament the expected passing of reading and the love of good books. To all such laments, I am inclined to give a loud "tush, tush." The great mass of broadcasts of the false, trivial, or pretentious types do little more than serve as a substitute for light, escape reading.

Many programs actually encourage listeners to do more reading. Consider CBS's "Invitation to Learning," NBC's "Critic at Large," NBC's "Words in the Night," NBC's "The Author Speaks," and MBS's "Author Meets the Critics." A number of shows are taken from the pages of great literature or closely inspired by the classics of world print such as ABC's "The Greatest Story Ever Told," NBC's "Sunday Night Theatre," MBS's "Family Theatre," CBS's "Hall of Fame," and others. Often good subject matter on the radio inspires the listeners to read for additional information or to renew an old reading acquaintance.

ANOTHER commonly held fear is that television will replace radio. The recent Nielson surveys of radio and television audiences show an increase in radio audience size. Only upon rare occasions does television do better with sight and sound than radio does with sound alone. Drama, which seems to be a top favorite on television, can never be as effective a device as it is on radio. The listener with no visual presence is not troubled with the skepticism that often accompanies the seeing of artificial and contrived sets and often miscast characters. The radio audience is not confronted with the dual task of listening to words and seeing a scene in which physical reality does not harmonize. The mind is the perfect stage—the only true stage.

Another common misconception is that radio education costs too much. Actually, it is quite economical. Take, for instance, the operation of WBOE of the Cleveland public schools. The total cost for equipment, supplies, maintenance, and a staff of twenty-one people comes to $115,000 per year or for the 108,000 pupils in the public schools a little over one dollar per pupil. Name another instructional device of such importance which costs less!

The greatest challenge to our imaginations in respect to education by radio lies in a consideration of the future. We can expect the two bottlenecks restraining a fuller use of radio by schools to be broken by the addition of better qualified personnel in the schools and larger budgets for radio equipment, transcription service libraries, and materials of instruction to accompany the lessons. In the past the lack of trained administrative personnel and the hesitancy on the part of teachers—remember that most teachers went through school themselves when there was no radio—to make full use of this modern tool. Lack of equipment, too, has prevented school people in many places from tapping this rich resource.

What our children are experiencing on an expanding scale of intelligent participation in radio in school and at home will carry over into other aspects of their lives and into their futures. The influence of radio and its associated media of communication is almost immeasurable, but that it does have a place besides the traditional three R's is now beyond question.

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# A New Scalpel for the Academy

By LYNN POOLE, *producer, "The Johns Hopkins Science Review."*

THE number of educational television programs now being beamed to school classrooms is pitifully small. During the school year 1952-53, public schools reported only thirty-seven weekly in-school programs; colleges and universities just thirty. Before those numbers can be substantially increased, there will have to be a meeting of minds of educators, school administrators, broadcasters, and parents about the field.

The experience of Philadelphia's in-school programs, now in their seventh year, is evidence of what can be accomplished with the full cooperation of all concerned. Commercial stations in Philadelphia have worked with the Board of Education in achieving what Dr. Louis P. Hoyer, superintendent of Philadelphia public schools, calls "a valuable supplement to teaching in many of our classrooms." Parents have evinced their approval by donating television sets through parent-teacher and other organizations. Students have reacted enthusiastically.

Unfortunately Philadelphia's is the only full-blown, continuing, established project of its kind. Educators, parents, the management of educational television stations, of which there are now four operating sporadically, hope that the status of in-school broadcasting will improve—and rapidly.

Test shows, even series, have been given in New York City, Baltimore, Chicago, Kansas City, Houston, and elsewhere. Advancement has been achieved by WOI-TV at Iowa State College, Ames, Iowa, the first television station owned and operated by an institution of higher learning. Hundreds of programs have been presented by WOI-TV for in-school viewing. Programs have covered all age levels from first grade through high school, and a variety of subjects from "This Land of Ours," a study of all phases of democratic life, to "The Art of Wasting Time," suggestions for living a full life.

It is to be expected that the non-commercial educational stations now in operation—KUTH in Houston, KTHE in Los Angeles, WKAR in East Lansing, Michigan, shortly will be joined by several other stations for which education channels have been allocated.

A noteworthy project of in-school broadcasting originated in September 1950, at the New Jersey State Teachers College at Montclair. For nearly two years thereafter public school teachers attended special TV courses, worked hard toward the production of eight programs of lesson material for their own classes. A full day of television lessons was planned for thirteen schools in Montclair and Bloomfield. Problems were studied, ideas and methods tested. Students in the Television Workshop of the college wrote scripts and worked on the studio floor; in control booths. The Allen B. DuMont Laboratories, Inc., provided technical equipment and personnel for the day of the telecasts.

FOLLOWING the day-long in-school programs of April 30, 1952, evaluation by press, teachers, students, workshop personnel, was published in a report, "Educational Television Moves Forward." The children, the evaluation concluded, "were anxious to look it up in their books after they had finished, to get the true connection of their work in the classroom with the television lesson." Moreover, "there was much more enthusiasm for classwork in progress." Many of the remarks of pupils and teachers indicated that they felt a need for improvement in subject matter, in pre-planning, in production itself.

The New Jersey experiment was by and large a success. But consider that it took about eighteen months to prepare one program each for eight school levels. The total was eight programs presented in one school day. It is quite obvious that herculean effort will have to be made in planning, programming, production, and classroom follow-up before in-school telecasts are everywhere routine.

The model in-school broadcast is one prepared through cooperation of school board, supervisors, and teachers. Through this kind of planning, Philadelphia presented for the first three grades a primary school series "R is for Rhythm," and another, "R is for 'Rithmetic." For higher grades, there has been a course, "Everyone's


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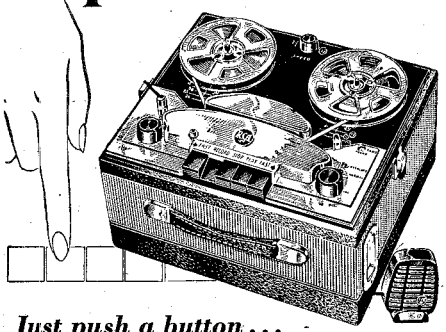

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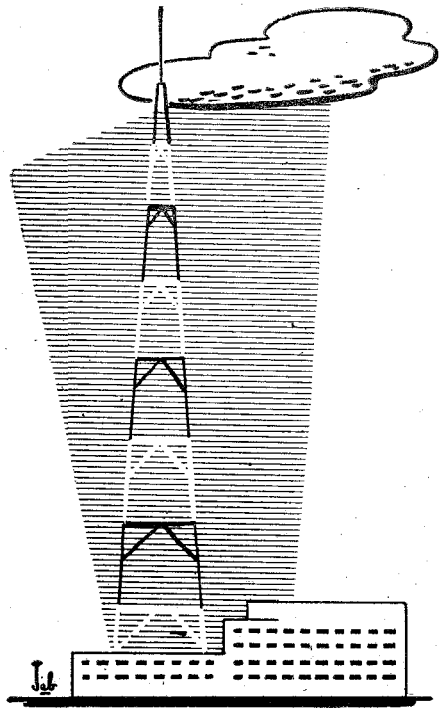

an Artist." History, civics, geography and fine arts are dovetailed to the courses of upper elementary and lower secondary grades.

These in-school broadcasts are far from hit-or-miss. Programs on the life of ancient Greece are not haphazardly given at some time when history teachers are discussing the Middle Ages. For maximum participation plans are made with curriculum committees so that the programs are integrated with classroom study, in logical progression with subjects in the regular teaching schedule.

There are a few isolated but encouraging reports of the effectiveness educational programs received outside of the schools. When Minneapolis was hit by a crippling blizzard, teachers and televisers beat a way through the snowdrifts to broadcast classes to children snowbound at home. The in-home telecasts included general lessons for children of all ages and homework assignments for various grade levels.

The same sort of in-home lessons proved effective when Baltimore schools were closed by a workman's strike. Three local stations (WAAM, WBAL-TV, and WMAR-TV) went on "Education Alert," welcomed teachers to their studios, and broadcast several hours of lessons into pupils' homes.

The New York City Board of Education regularly employs television for in-home broadcasting. For some time, in cooperation with WPIX, it has been presenting "The Living Blackboard," especially planned for children who are ill at home. The broadcasts are designed to help the shut-ins keep up with classroom work and grade level, to make them feel closer to their in-school classmates.

WHILE emphasis among educators is and should be on in-school broadcasting, many teachers do feel a responsibility to "teach *about* as well as *by* television." Many teachers try to help children evaluate various types of programs for viewing at home in the belief that some commercial programs can be supplemental and stimulating.

We know that in cities where "The Johns Hopkins Science Review" is shown, teachers recommend the program for students. Extra-curricular credit is given by some teachers to students who watch and give oral or written reports on the programs of this weekly demonstration of science.

Science teachers make the same use of programs like "Adventure." History teachers may assign "You Are There," and "Omnibus"; civics teachers "American Inventory," "Meet the Press" and Youth Wants to Know." Drama instructors suggest that their students see the classics of "Hall of Fame" and other selected dramatic programs. Such guidance is analagous to school courses of music and art appreciation while at the same time the subject matter frequently is correlated with classroom study.

School administrators and parent-teacher groups throughout the country are sponsoring, via commercial TV stations, programs which they consider to be of the utmost importance —for adults. These programs are to acquaint the lay public, the parent, the civic leader, with specific jobs being done by and in local schools. Outstanding among the many programs of this type are "Meet Your Schools" (WEWS, Cleveland), "Baltimore Classroom" (WAAM, Baltimore), "Video School" (WCCO-TV, Minneapolis), "Learning '53" (KNXT, Los Angeles), and "Your Seattle Public Schools" (KING, Seattle).

In educational circles these are aptly referred to as public relations programs. Education will benefit if television can present to the general public the true picture of a specific school system, local curriculum, teaching methods, personnel problems, needs of equipment, expansion, and budget. Through the medium of television, the public also may be better informed, more speedily convinced of the value of in-school broadcasting. It is conceivable that by means of television education, educational television may move more quickly into the classroom.

# Audio-Visual Books

**TEXTBOOKS IN EDUCATION.** *The American Textbook Publishers Institute.* $2. A popular presentation of the editorial and pedagogical thinking behind the American textbook of yesterday and today.

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**AUDIO-VISUAL AIDS TO INSTRUCTION.** *By Harry C. McKown and Alvin B. Roberts. McGraw-Hill Book Co.* $5.50. The history, scope, and aims of the infant science (or is it art?) are discussed at length, and the contribution it is making to the improvement of our teaching methods is appraised.

**AUDIO-VISUAL MATERIALS AND TECHNIQUES.** *By James S. Kinder. American Book Co.* $5. Mr. Kinder demonstrates, with text and photographs, that audio-visual techniques demand an understanding of the psychology of learning rather than mere push button know-how.

**AUDIO-VISUAL METHODS IN TEACHING.** *By Edgar Dale. The Dryden Press.* $5.25. One of the most widely used texts in its field, this profusely illustrated volume covers a wide range of teaching aids, from puppet shows to field trips.

**AUDIO-VISUAL SCHOOL LIBRARY SERVICE.** *By Margaret I. Rufsvold. American Library Association.* $2.75. This handbook for school librarians sets forth a detailed program for selecting, housing, circulating, budgeting, and processing audio-visual materials to meet the needs of every school grade.

**AUDIO-VISUAL TEACHING TECHNIQUES.** *By F. Dean McClusky. William C. Brown Co.* $2.75. The function, application, and philosophy of visual aid instruction in modern education are extensively surveyed in this spiral-bound study.

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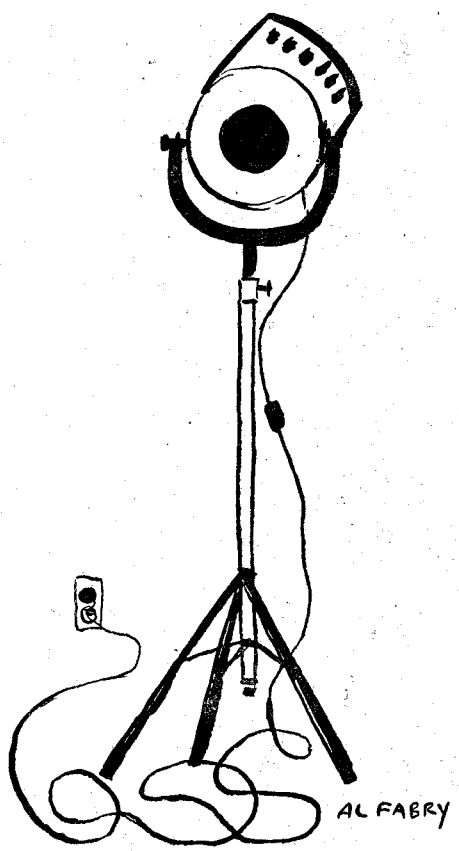
**SETTING UP YOUR AUDIO-VISUAL EDUCATION PROGRAM.** *Prepared by the Audio-Visual Education Association of California. Stanford University Press.* $1. An attractively designed pamphlet intended as a guide for principals and teachers in setting up classroom equipment and programs to utilize audio-visual techniques.

**FILM AND SCHOOL.** *By Helen Rand and Richard Lewis. Appleton-Century-Crofts.* $1.20. A close scrutiny of the techniques and content of moving pictures to find ways in which they may be correlated with activities in a school's curriculum.

**IDEAS ON FILM: A HANDBOOK FOR THE 16 mm Film User.** *Edited by Cecile Starr. Funk & Wagnalls Co.* $4.50. A compilation of critical articles and reviews of the most significant educational and documentary 16 mm films by *SR*'s non-theatrical film editor. She provides list of agencies from which they may be rented or borrowed.

**THE INFORMATION FILM.** *By Gloria Waldron. Columbia University Press.* $3.75. A study of the types of documentary-education films that are on the market, providing guidance to proper selection of materials for different student levels, with primary emphasis on adult education.




**MOTION PICTURES IN A MODERN CURRICULUM.** *By Reginald Bell, Leo F. Cain, Lillian A. Lamoreaux, and others. American Council on Education.* $1. The classrooms of Santa Barbara, Calif., were used about ten years ago in a pilot study on the potentialities of motion pictures as education aids.

**TEACHING WITH FILMS.** *By George H. Fern and Eldon B. Robbins. Bruce Publishing Co.* $2.25. How to make your own teaching film and how to take care of film equipment are among the subjects discussed.

**TEACHING THROUGH RADIO AND TELEVISION.** *By William B. Levenson and Edward Stasheff. Rinehart & Co.* $4.75. The purpose of this information and photograph-crammed study is the improvement of existing school broadcasting and the encouragement of more effective use of education programs in general.

**TELEVISION AND OUR CHILDREN.** *By Robert Lewis Shayon. Longman's Green & Co.* $1.75. One of *SR's* radio and television critics discusses television's hold on children's minds and suggests the kind of programming for educational purposes which would best serve their needs.

**TELEVISION AND RADIO IN AMERICAN LIFE.** *Edited by Herbert L. Marx, Jr. H. W. Wilson Co.* $1.75. In a series of articles, astute commentators pinpoint the educational, political, and social effects of radio and television on children and adults. Contributors include Norman Cousins, Jack Gould, John Crosby, R. L. Shayon, Gilbert Seldes, and a host of others.

**TELEVISION IN SCHOOL, COLLEGE, AND COMMUNITY.** *By Jennie Waugh Callahan. McGraw-Hill Book Co.* $4.75. Miss Callahan emphasizes the enjoyment that teachers and students may derive by establishing, programming, writing, and producing television as part of a purposeful curriculum.

**A TELEVISION POLICY FOR EDUCATION.** *Edited by Carroll V. Newsome. American Council on Education.* $3.50. Two years ago, under the auspices of the American Council on Education, prominent persons in education, the television industry, and in federal communications regulation met to discuss the problems and opportunities inherent in educational television.

—SIEGFRIED MANDEL.

# Music to My Ears

*Continued from page 36*

was not only in a solid buffo tradition but a superior example of the manner. The only airs about his performance were those Mozart wrote for him to sing, which he did smoothly and strongly (with a little quaver in the middle range due, probably, to a temporary shortness of breath, but with ample power at both ends of the scale). His acting skill was evident. Also worthy of mention was Lucine Amara's first Elvira, suitable in appearance and action, and highly promising in sound. She does not have the role wholly in her voice yet, but there is no question that she has the voice for the role—one which combines dramatic impact with agility and ample power.

BETWEEN performances of Hunding in "Die Walküre," Hans Hotter spent a Sunday evening singing Schubert's "Die Winterreise" in Town Hall to the intense appreciation of a sizable audience. It was easy to understand the reasons for the enthusiasm, also to find reasons for disagreeing with it. In the first instance, Hotter is a singer of model devotion to the task in hand, with an intelligent concern for niceties of phraseology, both literary and musical, and ample skill in projection. On the other hand, the voice is woolly and lacking in tonal glow or variety of color. Thus, what was heard was a meticulous blueprint for a performance of the Schubert cycle rather than a realization of it. Paul Ulanowsky was the able pianist.

Of final mention is Paul Badura-Skoda, the gifted young Viennese pianist, who reappeared recently in Town Hall. I found his performance of the C minor Partita of Bach full of vitality and musical animation, his playing of the Opus 109 (E major) Sonata of Beethoven rather short-breathed and without a full sense of the long span in the musical pattern involved. As in his playing of the Mozart B minor Adagio (K.540), Badura-Skoda tended to lose sight of total effect in attention to detail. However, no one could take issue with the purity of his intentions or the strongly sonorous piano sound he marshalled to realize them. He also acquainted us with an Austrian contemporary named Alfred Brendel, whose "Metamorphoses on Old English Contredanses" (1952) is an interesting specimen of current creative effort in that country. Its ingenuities are manifest, also its lack of contact with any reality save that of the keyboard.

—IRVING KOLODIN.

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# Mass Travel for the Classes

By HORACE SUTTON

INTO a sixth-floor office down in the gray canyons of Manhattan's lower Broadway postmen are lugging over 150 letters every week. With the February frost still forming a turtle's crust over most of the U.S., students and teachers from Mechanic's Falls to Calexico are looking over the tops of exams, proms, and commencements to the most popular academic event of the year: the educational excursion to Europe and, perhaps, points beyond.

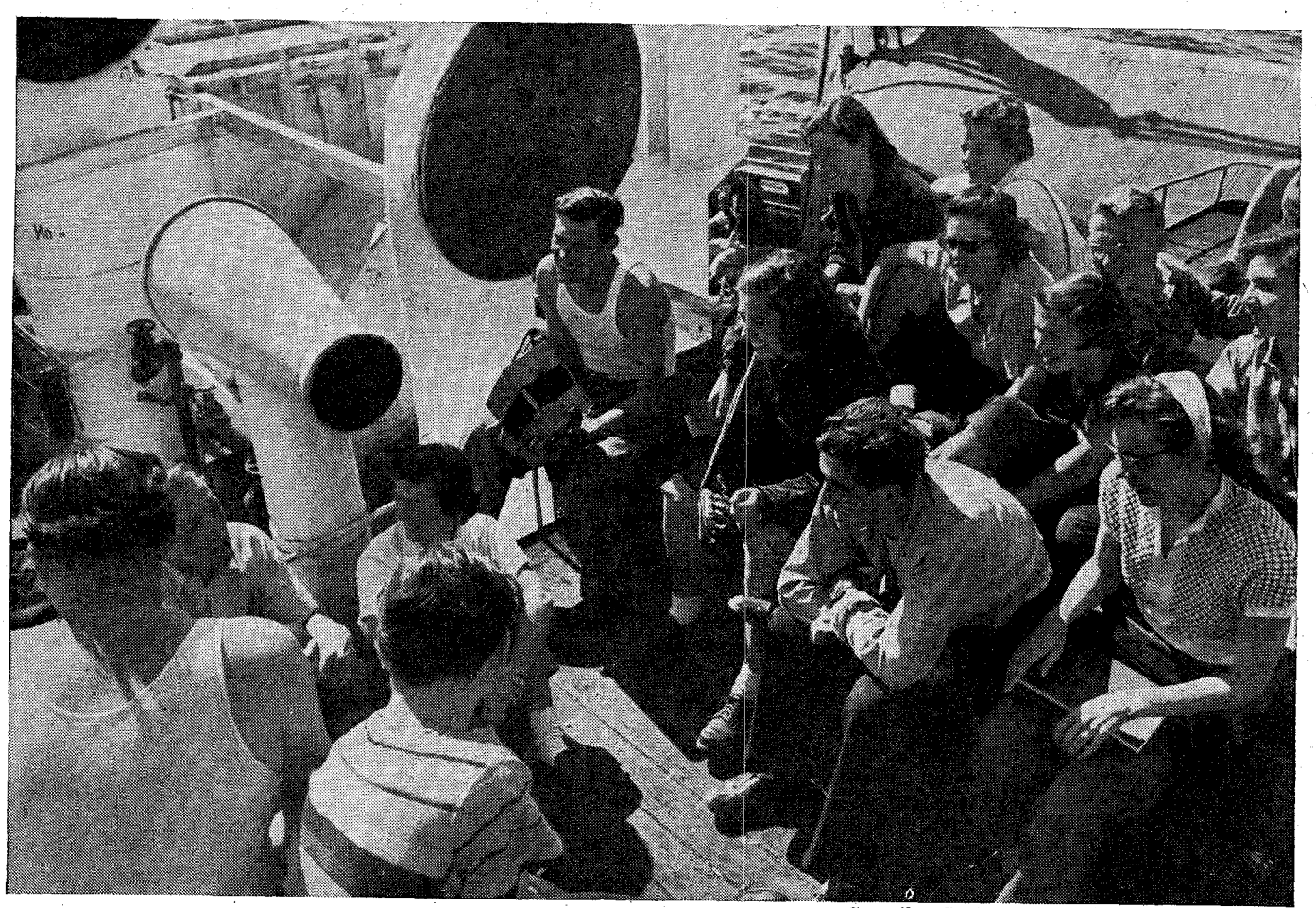
The recipient of this mail flow is the Council on Student Travel, a coordinating agency which helps everyone from the ADA to the Youth Exchange Commission of the Southern California-Arizona Conference of the Methodist Church get its students abroad. About 5,000 of the letters that come to its door will materialize into foreign trips this summer, 2,000 of these on ships chartered by the Council.

For $140 each way a student or a teacher can get double-decker dormitory space in a cabin that holds anywhere from six to fourteen. Since none of the transatlantic companies can release ships for student travel at the height of the summer season, and since none wishes to take shelved ships out of mothballs for a short seasonal run, the Council must bid for steamers on the world market. Its vessels usually come from Scandinavian sources.

Beginning early in June the student liners will steam out of U.S. and Canadian ports. For nine days, while the student-stacked ships grind through the usually cooperative summer seas, the young travelers will breakfast each morning by nine, attend religious services if they wish, then sit in on a morning discussion program. The subjects discussed? Anything from existentialism to the East-West conflict. After an hour or two the meeting breaks up into discussion groups. After lunch two hours are set aside for language classes, which are both voluntary and free. A normal sailing will find 600 enrolled in language sessions, learning anything from French to Finnish. For those with special interests there are classes in photography, modern dance, Germanic philosophy, and music, and the average sunny afternoon will produce adherents of these specialties converging in tight groups on the top deck, the empty dining hall, or behind a ventilator. Space is a premium on the small ships, and the girl musician who brought her cello with her is still remembered.

By nightfall over the Atlantic the passengers break into two shifts, one retiring to the lounge to watch a program of European films, the other to the deck for dancing; for a scavenger hunt (last year's toughest assignment: the signature from the austere Norwegian captain of the S.S. *Skaubryn*); and sometimes for a home-grown musical comedy. (One lyricist was Adlai Stevenson Jr.)

THIS glamorous austerity never fails to produce its share of romance, a hazard which is viewed with much



—*Council on Student Travel, photos by George Cserna.*

**". . . girl scheduled to disembark at Southampton meets boy earmarked for Le Harve."**

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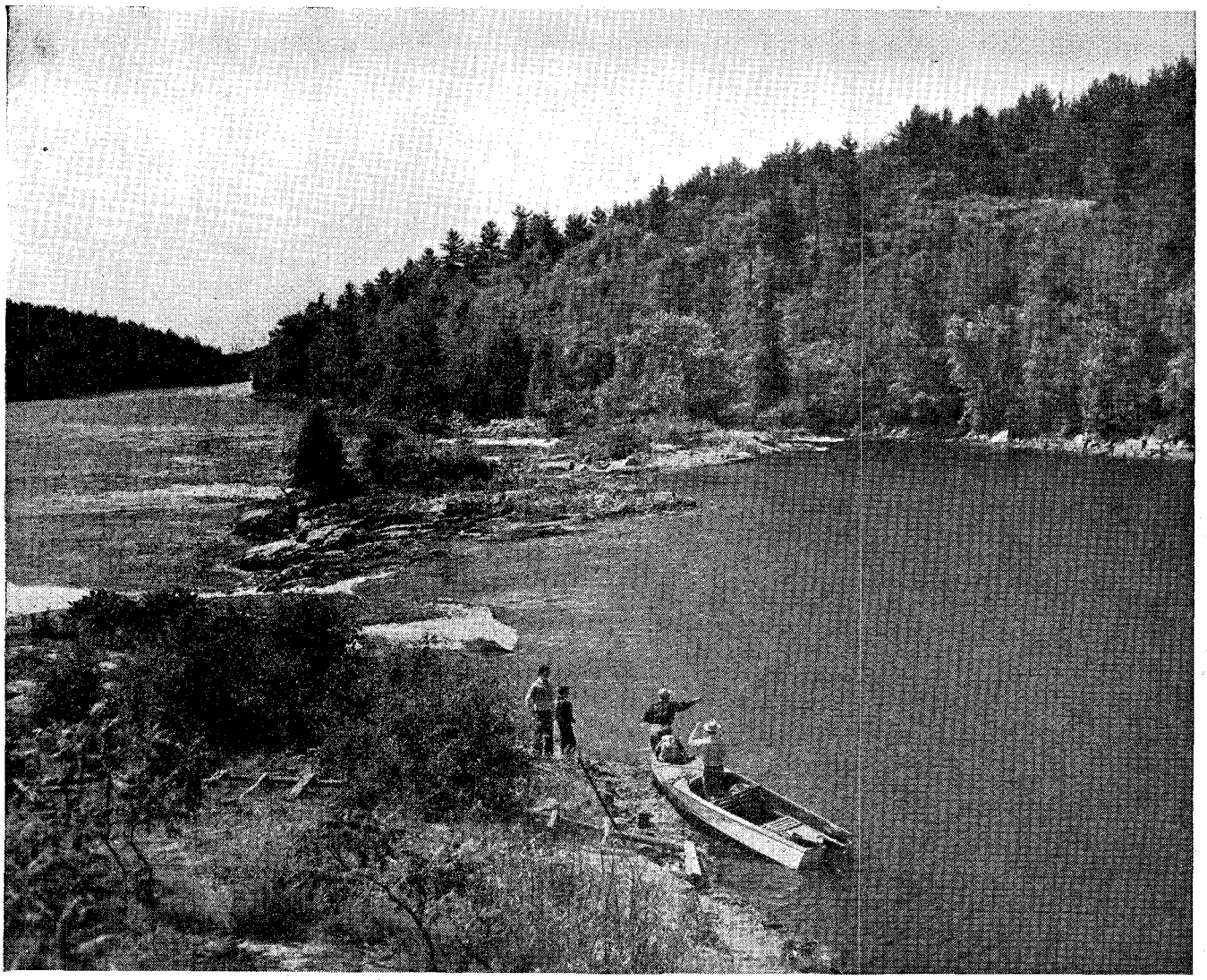

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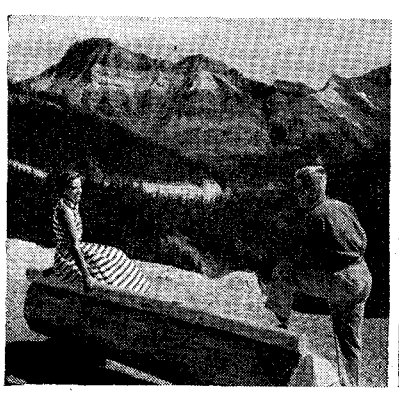

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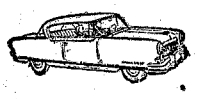

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foreboding by Council staffmen who accompany each sailing. While no effort is made to interfere in the private life of passengers, love makes paper work. Girl scheduled to disembark at Southampton meets boy who is earmarked for Le Havre. Girl wishes to disembark at Le Havre with boy. This requires a change of ticket, change of price, change of manifest—about a dozen notations in all. Two days later girl loses boy and wants to change back to Southampton.

While it perhaps did not envision such problems when it was formed at State Department urging back in 1947, the Council on Student Travel counts them as the hazard of a trade whose mission is to move as many students as possible to the globe's far-flung areas. In seven years the Council's member agencies have sent about 35,000 students abroad, 15,000 of them on the Council's ships.

Lately the Council has taken to sponsoring mid-winter conferences to explore the field of student travel. At this year's two-day meeting editors, educators, and commercial travel executives came together at the Carnegie Endowment International Center in the shadow of the U.N., dissected the big subject and put the parts under the microscope. Living with a family, joining an international work camp, roaring through Europe on the Grand Tour, the necessity of language, the pre-trip orientation, the post-trip critique, behavior abroad, were all points under discussion.

While student travel groups were congratulating themselves for having become "big business" in so short a time, Birger Nordholm, chairman of the European Travel Commission, observed that the organization had "handled only about one-half of 1 per cent of the total number of Americans traveling to Europe in 1953." "I think," he said, "we have a right to ask why is the percentage so small. The travel industry must respond to the challenge of world understanding. When the Council touches a larger segment of the potential traveler market it will be fully meeting that challenge."

From Gordon Boyce, chairman of the Council on Student Travel, came a plea for faith and idealism. "Somewhere along the line," he said, "we have become do-gooders of the head rather than the heart. Opening the glories of a new land to a young person is not merely a logistical problem. . . . It's an emotional experience. . . . How many people, I wonder, have recently watched a shipload of students sailing down the Hudson and experienced a warm glow, a tinge of excitement—not because they indi-

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cated so many units of research, but because of the experiences they were about to have. For all our modern techniques we have yet to discover a force equal in power to the emotion [of] . . . an experience that is bound to affect thousands of people for the rest of their lives. Who can predict the careers, the happiness, the sorrows that inevitably spring from any outbound boatload of youth?"

ALTHOUGH it is still four months before the boatloads sail down the Hudson, pamphlets, broadsides, and announcements were going the rounds at campuses the country over last week. The choices were varied and many. Shoestring Tours of Worcester was offering six weeks in five countries on an $1,195 shoestring. The fee includes double rooms, meals, and travel in a high-powered Diesel bus equipped with a loudspeaker, radio, glass top, and a quadrilingual bus driver. Both Lafayette College and Washington University of St. Louis were listing round-the-world study tours pegged at the identical price of $1,995. Lafayette also had "Around South America" and a "Middle East Seminar," take your choice at $1,495, while Washington offered a freighter cruise at about $20 a day leaving the end of this month with stops at Singapore for overland journeys into Thailand and Malaya ($2,335). A similar excursion by slow boat is scheduled for next December.

If your field was art appreciation, or political science, or international economics, or music and drama, or church and social welfare, chances were the Association for Academic Travel Abroad had a tour fashioned for you. The fees averaged around $1,000, give or take a hundred. There seemed little chance of getting through SITA's fifty-six-page booklet of tours without being beguiled by anything from the fourteen-day Inca Tour ($690), visiting Panama, Colombia, Ecuador, and Peru, to the Magellan World Tour, visiting Hawaii, Japan, Hong Kong, Macao, Singapore, Bali, Pakistan, Egypt, and you-name-it. A flat $675 would buy SITA study tours in French, German, or Spanish.

A perambulating seminar of professional people anxious to look into Yugoslavia, Greece, Turkey, Syria, Lebanon, Israel, Jordan, and Egypt is being organized by Dr. Alfred Fisk of San Francisco State College. World Studytours has no fewer than fourteen excursions on the docket including "Economy Tour for Teachers and Students," "Care for the Mentally Defective" (exploring the causes and treatment thereof), and one with the carefree name of "Meet the Spring Along the Mediterranean," a two-

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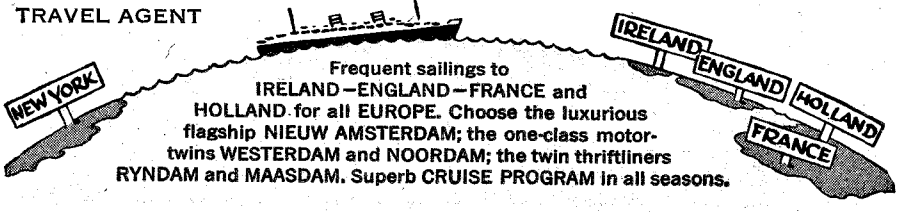


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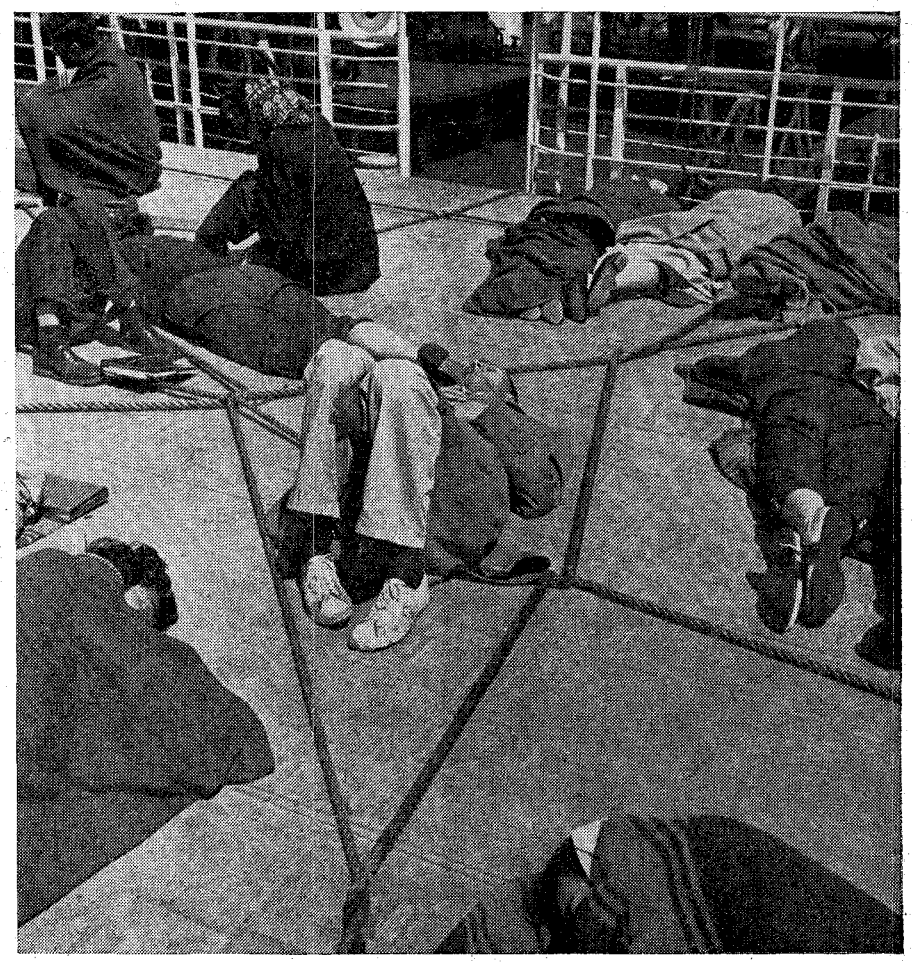

"Who can predict the careers that spring from (a) boatload of youth?"

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month lark to Athens and the Near East, to Sicily, Southern Italy and the Rivieras, Italian and French, and Paris and Belgium.

The seventh annual Crow's Nest tour will require sixty days, exclusive of transatlantic travel time, to examine England, France, Spain, Italy, and also Andorra. Travel is by private car and the accent is on art. University Travel could offer all assortments of European junkets, but "The Favorite" costs $995 for fifty-three days. There were also such fillips on hand as four extra days on the Riviera for $42 and a seventeen-day Spanish extension if the outlay could be stretched another $335. Also on the schedule for summer 1954 was a special student tour for teenagers, if a teenager could scare up $1,190 for fifty-five days over the usual European roads.

As usual, Intercollegiate Tours kept its eye fixed well on its purpose, planned its tours for their cultural values. While it has specialized trips delving into such subjects as art appreciation, social studies, the foreign school of painting, and the drama and theatre, when it goes over the old familiar ground it minces no words. A general cultural tour to such old hat (to old travelers) places as London, The Hague, Brussels, Cologne, Salzburg, Venice, Rome, and Paris is called simply, "The Beaten Path-Europe." Fifty-three days of path-beating comes to $1,198 including passage on the *Georgic*.

ANYBODY interested in such social problems as housing, welfare centers, and socialized medicine would find kindred spirits on the "Contemporary Europe" study tour conducted by Cecil Stadler of Riverside College for Wells Tours of Los Angeles. And, for the twenty-fourth year, social workers, editors, educators, and ministers will sail on the "Sherwood Eddy Seminar" to meet in lecture and interview more than seventy prominent leaders in political, social, economic, religious, and educational fields. Four British prime ministers have greeted Eddy seminars in the past, and this year's trip will stop by in Zagreb and Belgrade to talk things over with Tito.

Anybody putting into Florence this summer will find a student organization on hand known as the Pitti Club, where the intellectual traveler can meet similar parties in an atmosphere of Florentine art, the object being international amity. The National Union of Italian Students, an organization known as CRUEI, which is part sponsor of this student's clubhouse, also runs budget tours of Italy, notably one which specializes in


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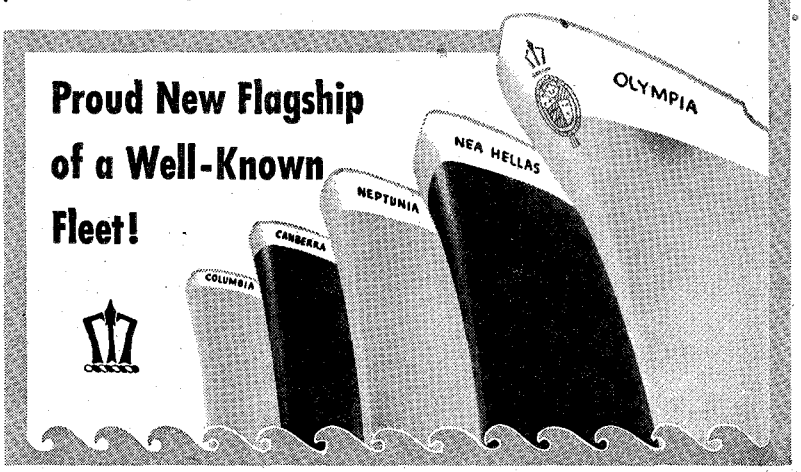


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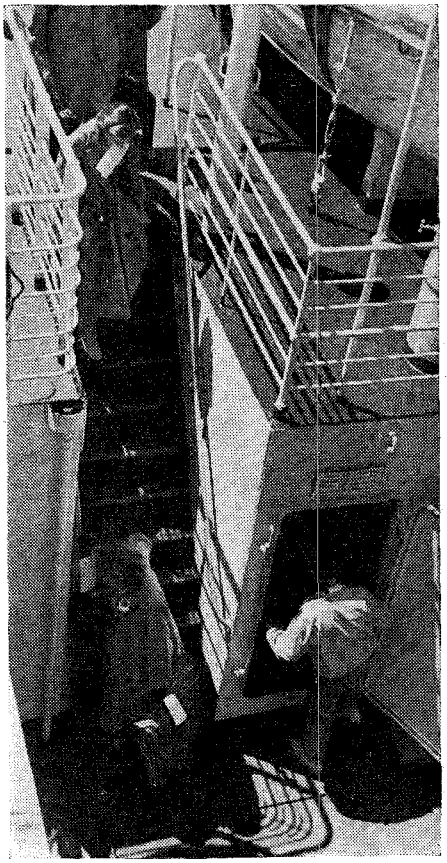
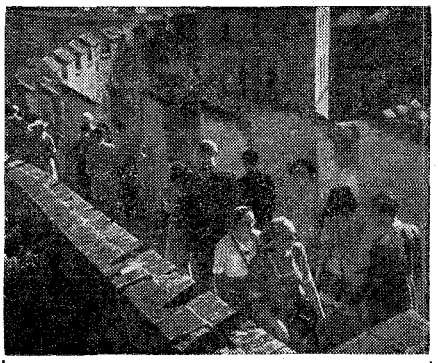
And if there is a teacher in the house who would settle for Miami, Florida, National Airlines and the University of Miami have gotten together on a Teacher's Workshop on Curriculum Planning for Better Schools. It will run from July 5 to August 13 and the cost is $222 plus air fare from the point of departure. If anybody can keep his mind on his work, the program will emphasize ways of planning better elementary and secondary school programs, a rather stout adventure for such a palmy locale.

It is my usual custom to mention, and this year should be no exception, that this roundup of study tours implies no seal of approval by mere editorial mention; conversely, no tacit disapproval of the many wonderful trips scheduled this summer is indicated simply because they are not mentioned here. The space is only so big, the time so long, the back so strong. Since this effort is merely annual, anyone interested in current information on student tours, work camps, and other ways of staying out of the country clubs and county jails this summer, might send for the International Student Information Service Bulletin which is being dispensed monthly from the Phillips Brooks House, Cambridge 38, Massachusetts.



". . . the back (is) so strong."



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# Creative Handling of Conflict

*Continued from page 14*

tively speaking, that he keep alive in himself a broader sense of reality than conflict induces; that he continue to see his opponent as a fellow human; that he take the initiative in letting it be known that he would welcome an improved relationship; that he acknowledges his own doubts and perplexities, so that the other person can self-respectingly step back out of allegory into life and stop pretending he is Rightness incarnate; and finally that he credit his adversary with the willingness and power to contribute insights of his own.

MANY centuries ago, on an Athenian streetcorner, Socrates emphasized an obvious but important fact: namely, that if you want a job done, it is wise to weigh the qualifications of the individual to whom you entrust the job. If you want to build a house, he pointed out, you do not choose as builder the first man who happens to pass by on the street. You choose a carpenter: a man who has incorporated within his own body and mind the skills of building. Similarly, if you want a pair of shoes, you seek out the man who *knows* and who *knows how*.

If we could stand with Socrates today, we might open up the question of what kind of person to look for where a conflict needs to be resolved. The individual selected would, we may be sure, have this in common with the carpenter of Socrates's argument: he would be one who had built into himself qualifications for the work he was to perform; that is, a person who, challenged by hostility, does not feel so strong an answering hostility rise up within himself that he is under compulsion to hit back.

Many people, of course, for reasons of expediency, fear, or conscience, manage to hold a reciprocal rage in check—and to pay for the effort later in the coin of headache, fatigue, or indigestion. But we are not here asking about these. We are interested, rather, in the person who is spontaneously able, where the stage is set for conflict, to keep his perspective, see his adversary as a human being, and conceive of possibilities other than those of winning or losing. What manner of individual is he? One answer would appear almost axiomatic: *he is one who has worked out his own inner conflicts well enough to be relatively at peace with himself.*

The fact that he can, in a critical moment, keep his sense of possibilities alive would appear to mean that he is not so consumed by anxiety that he has lost touch with all aspects of reality save those relevant to his self-defense. He can still see beyond the threatening present; he can still make flexible, adaptive responses — not merely emotional reflexes. Instead of hitting out, running away, or bottling up impulses he dare not express, he goes *toward* the situation with his interest. We can assume, therefore, that he is acquainted with the "happy unhappiness" of creative venturing: that he is a person who can recognize the inadequacy of things as they are but who can feel, at the same time, that something can be done about them. Beyond this, we note the fact that he is not compulsively driven to act "after the manner of this world." That is to say, he does not feel he has to prove himself by the ordinary standards of hitting back and overcoming the adversary.

Significantly, moreover, *he can wait:* he can exercise the peculiar human prerogative of delaying a response


# john keats

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until he can size up the situation and choose what to do. Only inner peace, we know, enables an individual, in circumstances fraught with hostile possibilities, thus to wait: without getting tensed up or filling the interval with nervous or belligerent words.

Finally, he shows a type of courage that is the peculiar possession of the human being who is not fighting himself: the courage to offer friendliness where it is quite likely to be rejected; to take a chance on being made to look like a fool, or on being attacked with his defenses down. He has, in short—and we can be sure of this—emotional resources over and beyond those that are at stake in this particular incident. He can risk a creative approach to the situation because he can trust his own resilience—his own powers of "comeback." He may be turned down—or knocked down; but the wound thus inflicted upon his ego will heal. Only the person who has, in some measure, this inner assurance, this emotional margin for error, can make a friendly overture in a hostile situation and remain relaxed while he waits for the outcome.

LOOKED at from one angle, today's world is a discouraging place. Wherever we turn our eyes and minds we are witness to destructive conflict. Looked at from another angle, however, it is perhaps a more encouraging place than ever before. There is nothing new about the fact of conflict—though weapons and surface patterns change, and widen their ominous sphere—but there is something new in today's intense interest in learning how to make peace.

All counselors and psychiatrists share this interest; for all therapy is, in its essence, a peacemaking enterprise. It is an effort to help individuals who seem hopelessly at odds with themselves and others to work through to the kind of inner peace that can reflect itself in improved interpersonal relations. A different kind of contribution is being made by those who set up research projects—in group dynamics, for example—to try to bring into being, by actual experiment, a new body of knowledge about how people affect one another in group situations. Research projects in this area are something new under the sun; and the knowledge they are gradually consolidating can, in myriad different places in our society, be turned into a power that resolves irrational conflict.

Industry today is a veritable laboratory in human relations. One executive with whom we have worked—a man well up the line in one of the major oil companies—made a becomingly modest remark when we spoke of his excellent human-relations program. "Well," he said, "when your business depends on the use of expensive precision machinery, you don't want angry workers on the job." That is part of the story, no doubt: the fact that necessity is once again mothering invention. Yet it is only part of the story. Another part—and we would guess it to be the larger—is that the positive satisfaction of good will within industrial organizations is being more and more widely savored.

It may seem on the international front that war-making has well-nigh crowded out peacemaking. Yet certain facts stand encouragingly clear. Peacemaking between individuals, we have noted, involves more than a mere refraining from combat. It means their being induced to share experiences through which they can learn to like each other. If we hold this principle in mind, we can measure in a new way the significance of such enterprises as the World Health Organization and the World Agricultural Organization. Through these—and a veritable host of other agencies—the nations are beginning to share projects conspicuously like those that foster mutual respect and affection between individuals. A second fact has also to be taken into account: namely, that hostile incidents that would once have almost automatically called for a declaration of war do so no longer. We do not have peace. The Korean conflict is still unresolved. But it took more than the murder of an archduke or a waterfront squabble between civilians and foreign sailors to spark off that war. Moreover, the way to settlement is being earnestly sought *without either side's having won.*

Winifred Welles has written of the month of March—when winter is passing and spring not yet come—as a time of "tumultuous getting ready." Irrational conflict has not passed away. We are not in, nor within sight of, an age of constructive peace. Yet today's manifold efforts to make peace, and to learn how to make peace, would seem to add up to a kind of "tumultuous getting ready"; not for any millennium of embracing good will, but at least for a time when the energies of men, in greater measure than now, can be given over to building up the world instead of tearing it down.

IT IS obvious that where situations are complex and animosities are of long standing, peace will not come by a single individual's having the courage, on a single occasion, to stand relaxed and friendly before an opponent, instead of tensing mind and muscle for retaliatory hatred. There are, and

will continue to be, countless situations in which nothing but patient experiment will even begin to open the road toward reconciliation and shared experience.

Here again an ancient insight may serve us well if we look at it in the light of all we have come to know about ourselves:

> Then came Peter to him, and said,
> Lord, how oft shall my brother sin against me,
> and I forgive him? til seven times?
> Jesus said unto him,
> I say not unto thee, Until seven times:
> but, Until seventy times seven.

This, we can assume, does not mean that a condition of hostility can be resolved by one party's saying over and over for any specified number of times, "I forgive you"—as though the phrase had been reiteratively grooved on a phonograph record. Rather, it expresses one basic truth of our experience: namely, that our every undertaking requires of us a patience commensurate with its complexity.

Where the task is that of resolving conflict, and where the parties to that conflict have old fears and hurts wedged deep in memory and personality structure, a long patience is called for. Nothing will be accomplished—and indeed the cause of peace will be set back—by the individual who makes one gesture toward reconciliation and then, if his enemy is still wary and hostile, says with arrogant self-righteousness, "Well, I've done my part. Now it's up to him. I'm not giving him another chance to kick me in the teeth."

If such impatience will not turn the trick, neither, however, will all types of patience. We cannot expect a situation to be remade by the static patience of the person who simply tolerates the intolerable; who endures ugly relationships because he takes them for granted. Even less can we attach hope to the patience of the self-appointed martyr who wants to be affronted seventy times seven so he can have that many chances to feel sorry for himself and superior to his enemy.

The patience called for is of the creative sort that has health in it: that is marked by a vital sense of possibilities, a willingness to try one thing after another until something clicks, an affection for working materials and even for the baffling problems they present, and a resilient power to ab-

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sorb failures without feeling oneself to be a failure. The patience that peacemaking requires has more in common with that of the creative artist than with that of the person who lets himself be pushed around because he has defined life as a vale of tears or because he gets a perverse pleasure out of suffering.

In a profound sense the individual who remakes a hostile situation into one of mutual good will and shared experience is a creative artist—and we can best understand him by noting what it is an artist does.

In "Abt Vogler" Browning said that the great musical composer is able "out of three sounds" to frame "not a fourth sound, but a star." The composer, in short, makes new unity out of already existing elements; and this is precisely what the genuine peacemaker does. He does not try to make his opponent over in his own image. His concern is to make the situation that includes both himself and his opponent into one where human powers and individual traits that have not been called forth by conflict will be called forth and made the basis of shared rather than antagonistic action.

The sounds with which the musical composer works are neither new nor peculiarly his. As Browning reminds us, they are "everywhere in the world." They are the sounds that have gone into human laughter and weeping, into the talk of lovers and the clash of armies. The very sounds available to the musician for the making of a new unity were present in the confusion of Babel and in the rhythms that leveled the walls of Jericho. He does not need better sounds: the old ones will become a new magic if he is able so to feel their intrinsic qualities that he can bring them together into a new, mutually supporting unity.

Where interpersonal and intergroup relations are concerned, the elements available to the creative mind are human emotions. They too are "everywhere in the world"; and they are good enough. The peacemaker does not need to dream of the heaven on earth he could bring to pass if only human nature were a different stuff. His business is to feel through and beyond conflict to the possibilities of new unity—and take a chance on these possibilities.

# Of Time and Space

The Saturday Review's *Guide to Science Fantasy Fiction*

| Book | Theme | Handling | Rating |
|---|---|---|---|
| FAHRENHEIT 451 *Ray Bradbury* (Houghton: cloth $2.50; Ballantine: paper 35¢) | Three stories; most important about the book-burners in control, and the rally of the readers. | Usual Bradbury smoothness and subtly built-up tensions. | Depends on ideas rather than characters. |
| CHILDHOOD'S END *Arthur C. Clarke* (Ballantine: cloth $2, paper 35¢) | We are only in the childhood of intelligent life; beyond even the successor species there are higher mountains. | Three-quarters good; then goes cosmic in a prodigious fashion. | Clarke can write but should stick to humans. |
| BRING THE JUBILEE *Ward Moore* (Farrar, Straus: cloth $2; Ballantine: paper 35¢) | An "if" book about what New York would be like if the South had won the Civil War. | Fast pace, completely convincing people, events, and decor. | The first satisfying time-travel story in years. |
| THE BLACK STAR PASSES *John W. Campbell, Jr.* (Fantasy Press: $3) | Three long stories about interplanetary troubles, loosely tied together. | What do you expect? These were written in 1929. | Still of some interest to *aficionados.* |
| ASSIGNMENT IN ETERNITY *Robert A. Heinlein* (Fantasy Press: $3) | Four long shorts, all completely different. | Smooth and practised Heinlein manner carries reader along painlessly. | Not the best of author's work. |
| THE BEST SCIENCE FICTION STORIES 1953 *Ed. by Everett F. Bleiler and T. E. Dikty* (Frederick Fell: $3.50) | Pretty well covers the range of modern science fiction material. | In all but one story up to a decently high level of science fiction. | Annual anthology does a fine job. |

—FLETCHER PRATT.


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# Just Published

MANY of the books described below, which cannot be reviewed in this issue because of limitations of space, will be given more extended treatment in early numbers.

**THE ALIEN HEART.** By Catherine Hutter. Henry Holt & Co. $3. An intercontinental boiler, designed for the ladies, about the life and loves of a young man who shuttles back and forth between Europe and America with a constant vision of Sophie, who had been a friend of his mother, in mind. He at last realizes that Sophie and her faded European éclat are not for him, and he settles for good in America, the land of the red-blooded.

**THE AMERICAN REVOLUTION.** By John Richard Alden. Harper & Bros. $5. The second volume in the New American Nation Series is a new history of the Revolution written by a professor of history at the University of Nebraska.

**ANGEL OF ACCIDENCE.** By Peter Kane Dufault. The Macmillan Co. $3. A first volume of poems by a young and promising poet. His work has appeared in *The New Yorker* and elsewhere.

**THE AUSTRALIAN WAY OF LIFE.** Edited by George Caiger. Columbia University Press. $3. A survey of Australia and its peoples by seven hands. Prepared by the International Studies Conference at the request of UNESCO.

**BOLDNESS BE MY FRIEND.** By Richard Pape. Houghton Mifflin Co. $3.50. Another volume for the already groaning shelves of World War II escape literature. Mr. Pape, a navigator, crashed on the Dutch-German border, was caught by the Gestapo in Leyden, and had to escape from three different prison camps before he finally made England and sanctuary.

**THE BRIGHT SANDS.** By Robert Lewis Taylor. Doubleday & Co. $3.50. A nicely colored romp on the sands and through the summer nights of Chatham, Cape Cod. The main participants are a couple trying to salvage their marriage from an accumulation of nerves, drinking, horse playing, and a sharply turned younger sister. Also involved are boats, a hurricane, a skeleton, and a rather exciting Fourth of July celebration.

**CAPTAIN McCRAE.** By William Heuman. William Morrow Co. $3. A hustling tale about an eighteenth-century, broad-chested, fearless, Missouri-river pilot who finds his woman, prevents a vicious plot to arm the local Indians, and continues on his fluvious ways.

**CLIMATIC CHANGE.** Edited by Harlow Shapley. Harvard University Press. $6. A study of climate throughout the world and its effects on men, written by twenty-two experts.

**THE DARK CITY.** As told to Hartvig Andersen. Rinehart & Co. $3.50. More genuinely hair-bristling stories have come out of the last war than you can shake a club at. This one, told by a Danish newspaperman, concerns Aage Schmidt, who went into Germany in 1945 for the OSS as a Swedish businessman, and is no exception. Schmidt, when Berlin was liberated, was taken to Russia as a spy, escaped, and finally, in Berlin, made an American POW camp.

**DOCTOR AT THE CROSSROADS.** By Elizabeth Seifert. Dodd, Mead & Co. $3. A novel, by the lady who has written more than twenty novels about the medical profession, concerning the trials and temptations of a handsome young country doctor who is offered a lucrative practice in the city.

**THE END OF AN OLD SONG.** By J. D. Scott. Alfred A. Knopf. $3.50. The old song here is a tri-cornered romance—two men and a girl—that romps up and down the British Isles, and involves an old Scotch estate, some upperclass folk, the last war, a titled Pole, and a big bonfire in which the Scotch manor house vanishes in a lick and a snarl.

**EPICURUS AND HIS PHILOSOPHY.** By Norman Wentworth DeWitt. University of Minnesota Press. $6. A study of the life and thought of the Greek philosopher, by an emeritus professor of Latin at Victoria College, Toronto.

**THE FAMILY AND MODERN MARRIAGE.** By Wesley Topping. Bouregy & Curl. $2.50. A primer on marriage, and the ever more equalitarian family set-up of today.

**FRIEND OR FOE?** By Oreste Pinto. G. P. Putnam's Sons. $3. An account of some of the cases the author, who was a Dutch counterintelligence man working out of England, dealt with as a spy-catcher during the recent affray.

**FIVE AGAINST THE HOUSE.** By Jack Finney. Doubleday & Co. $2.95. A novel, told in the first person by one of the participants, of a neatly worked out robbery of Harold's Club in Reno by five Illinois collegians which did not come off.

**THE FRENCH OF PARIS.** Photographs by Sanford H. Roth. Text by Aldous Huxley. Harper & Bros. $6. Paris—through the camera of Sanford H. Roth, an American photographer and retired businessman, and through the text of Aldous Huxley. There are 112 pages of photographs.

**G. P. A. HEALY: American Artists.** By Marie de Mare. David McKay Co. $6. The first biography of the nineteenth-century, Boston-born, portrait painter who was to become court painter for Louis Philippe and a painter of American Presidents.

**GLYN'S: 1753-1953.** By Roger Fulford. The Macmillan Co. $4.50. A history of the famous London bank on Lombard Street founded in 1753.

**THE GOLDEN DOOR.** By J. Campbell Bruce. Random House. $3.50. A detailed polemic against the McCarran-Walter Act, told in terms of the people who have suffered under the duresses imposed by this law.

**THE GOLDEN FOOL.** By David Divine. The Macmillan Co. $3.50. A ball of yarn about a turn-of-the-century Englishman who, while prospecting in the Transvaal country of Africa for gold, gets involved with a gold-is-the-root-of-all-evil farmer, his sly son, and beauteous daughter.

**THE HEDGEHOG AND THE FOX.** By Isaiah Berlin. Simon & Schuster. $2.50. An essay on the theory of history held by Tolstoy, which was best demonstrated in "War and Peace."

**A HISTORY OF BARNARD COLLEGE.** By Marian Churchill White. Columbia University Press. $3.50. A history of the New York City woman's college, from its founding in the 1880's to the present. A volume issued as part of Columbia's bicentennial celebration.

**THE HOUSE OF UNDERSTANDING.** Edited by Margaret Gest. University of Pennsylvania Press. $2.75. A collection of snidbits from the works of Bishop Jeremy Taylor, the gentle English divine who lived in the seventeenth century and wrote some of the best prose in the English language.

**HUGH LATIMER: Apostle to the English.** By Allan G. Chester. University of Pennsylvania Press. $6. A biography of the English preacher who wielded his greatest influence in England from 1517-1573.

**I FLEW FOR THE FUHRER.** By Heinz Knoke. Translated by John Ewing. Henry Holt & Co. $3. Some memoirs from an ex-German fighter pilot who was twelve when Hitler came to power, grew up as a Hitler Youth, and then joined the Luftwaffe.

**IN SARA'S TENTS.** By Walter Starkie. E. P. Dutton & Co. $6. A history of the gypsies from their first arrival in Europe in 1419 to the present, and an account of the author's own experiences as a gypsy follower, and as a student of their culture, especially their music.

**INTRODUCING AFRICA.** By Carveth Wells. G. P. Putnam's Sons. $5. A revision of a travel book on Africa, including helpful idiomatic phrases in five languages for travelers, surveys of each country, and bizarrities about the Troglodytes and men who wear veils.

**THE LETTERS OF THEODORE ROOSEVELT: The Days of Armageddon.** Edited by Elting E. Morison. Harvard University Press. 2 vols., $20. Volumes Seven and Eight of the letters of President Teddy. The first covers the years 1909-1914, and the second 1914-1919.

**JUSTICE.** By Giorgio Del Vecchio. Edited by A. H. Campbell. The Philosophical Library. $6. A collection of papers, in their first English translation, by the well-known Italian scholar and legal philosopher.

**THE LION AND THE HONEYCOMBS.** By Seigel Fleisher. Houghton Mifflin Co. $3.50. A first novel about a young man who retreats to the South Side in Boston after his wife's death. There he takes up with a girl he had known in college, nurses a neighbor through a last illness, befriends a whore with a criminal husband and alcoholic mother, and moves on to a new marriage, a somehow revivified man.

**THE MACMILLAN WILD FLOWER BOOK.** Edited by Clarence J. Hylander. The Macmillan Co. $15. An encyclopedia of the wild flower, which is a successor to Homer House's "Wild Flowers," a valued book long since out of print. There are 500 hundred related species and some sixty-two families treated. Copiously illustrated by Edith Farrington Johnston.

**THE MAIL BOAT.** By Alexander Randolph. Henry Holt & Co. $2.50. A novel set in "Death-in-Venice" country about a young American woman and a writer who go to an isolated Italian island, where the writer discovers he can't write and is falling for a beautiful young boy, and the woman that an impasse has set in between the writer and herself. She escapes by the mail boat, and dies in Rome.

**MANY HEAVENS.** By Virginia Sorenson. Harcourt, Brace & Co. $3.50. Another novel about Mormon life by an able handler of that subject. In "Many Heavens," we are told the story of two young Mormon girls who love inaccessible men. There is also much material about polygamy and the law, and the time is turn of the century.

**THE MONKEY BOOK.** By Ernest P. Walker. The Macmillan Co. $4.75. A handbook for gallants who would have *a monkey as a pet—how to obtain one*, feed it, house it, housebreak it, and have it reproduce.

**A MONTH IN GORDON SQUARE.** By Frank Swinnerton. Doubleday & Co. $3.95. Another fine bottle from Mr. Swinnerton's ageless vineyard. In this one he tells of the growing-up of Flora Vandal, a London goodblood who fancies herself unloved and laughed at by the world but eventually discovers that her ego, a rather outsized one, has been whispering her all this.

**THE MULTI-STATE SYSTEM OF ANCIENT CHINA.** By Richard L. Walker. The Shoe String Press. $3.50. A study, by a professor of history at Yale, of the interrelationships of the numerous states that made up ancient China.

**THE THIRTEENTH CENTURY: 1216-1307.** By Sir Maurice Powicke. Oxford University Press. $8. A new volume in the Oxford History of England by the famous authority on the Middle Ages and author of "King Henry III and the Lord Edward."

**THROUGH MIDNIGHT STREETS.** By Joseph W. Meagher. Little, Brown & Co. $3.75. A novel about good and evil, as they are personified in two New York men. The good man is a happily married happy-go-lucky out of Brooklyn, and the evil man an uncertainly wedded lush from Riverdale. Through fate, the two finally meet in a third-class hotel.

**A TREASURY OF SCIENCE.** Edited by Harlow Shapley, Samuel Rapport, and Helen Wright. Harper & Bros. $5.95. A revised edition of a well-known anthology of scientific writings that reaches from the Greeks to the present. New additions include material on atomic science, thinking machines, interplanetary flight, recent discoveries in medicine, and synthetics.

**THE VIOLINS OF SAINT-JACQUES.** By Patrick Leigh Fermor. Harper & Bros. $2.75. Some gentle syrup about a governess who arrives at the island of Saint-Jacques in the Antilles, circa 1800, to care for her cousins' children. She finds herself involved with a jungle moon and sweet violins, an oily-haired rogue, a carnival, a volcanic eruption, and an ensuing mighty fire.

**A WRITER'S DIARY.** By Virginia Woolf. Edited by Leonard Woolf. Harcourt, Brace & Co. $5. Excerpts from Virginia Woolf's diaries, which were begun in 1915 and terminated by her disappearance in 1941. Here are accounts of the London and Sussex she knew, as well as her impressions of Eliot, Forster, Katherine Mansfield, Bennett, Hardy, Strachey, and others. —W. B.

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## Shelter and Decor

*Continued from page 18*

to Lenning's Art Nouveau, the great Zürich exhibition of two years ago "Around 1900," a rash of works on Gaudi, and the retrospective De Stijl exhibition, are beginning to become clearer. Curiously enough, abstract art of Mondrian or Kandinsky, though often thought of as rationalistic and industry-minded, has a transcendental if not mystical component which parallels the outlook of Mackintosh, who anticipated, but never fully adapted to, the machine age.

## An Island's Burdens

***John Summerson's "Architecture in Britain, 1530-1830"*** *(Penguin Books. 373 pp. $8.50) and* ***"Sir Christopher Wren"*** *(Macmillan. 159 pp. $1.75) are two authoritative additions to the history of building design in Great Britain; the former is in the Pelican History of Art Series, the latter in the Brief Lives Series.*

By Wayne Andrews

IN SPITE of the fact that ninety-nine out of every one hundred Americans each have a different idea of the role of the architect in the modern world, there are probably no more than two basic interpretations of his mission. According to the first, the architect is a privileged character who has next to nothing to do with the problems of the average human being; his art is as pure as an exercise in higher mathematics, and somehow, by some obscure stroke of fate, his capacity is sufficiently appreciated for his fancies to be carried into execution. According to the second interpretation, the architect is an artist who doubles as salesman, and everything depends on his genius for forcing clients to lead what he conceives to be the ideal life.

Though all architectural history may be summed up as the battle between these two points of view, the issue has never been drawn more sharply than today, with the publication of two books by the distinguished British critic, John Summerson. In his "Architecture in Britain 1530-1830," one of the volumes in the new Pelican series on the history of art through the ages, Mr. Summerson is so sure that architects are privileged characters that he gives the impression that they lived out their lives untroubled and uninfluenced by the history of their native land. In fact, he does not even risk a generalization as to England's relations with the Continent. On the other hand, in his biography of Sir Christopher Wren he leans to the other extreme, fitting the career of the designer of St. Paul's so carefully into the social and economic framework of the late seventeenth century that it is hard to tell where architectural history begins and history itself leaves off.

As you may have already gathered, this reviewer was as disappointed by "Architecture in Britain" as he was delighted by "Sir Christopher Wren." Yet there is much to be said for the former book. First of all, it is handsomely illustrated. Then, even if you don't believe that all there is to architectural history is the tracing of the influence of one architect on another, you will have to be grateful for the author's pertinent remarks on the fascination of Bramante for Inigo Jones, and of Perrault for Van Brugh. Finally, you will have to agree that Mr. Summerson knows what he is talking about when he declares that Tudor Gothic was "a negative taste, an eliminating taste . . . a framework for ornaments whose interest was . . . not relative to their setting."

BUT while the author of "Architecture in Britain" cannot be accused of ignoring the setting in which the great buildings were erected, the historical background is only hinted at, never sketched with the sympathy the subject needs if a wide audience is to be reached. For instance, although there is a word or two about the Whig aristocracy of the eighteenth century, there is no really adequate treatment of the ambition their great houses incarnated. Worst of all, the book is wretchedly organized. A topic is no sooner introduced than the reader is referred, nine times out of ten, to another chapter.

Happily, none of Mr. Summerson's failings are apparent in his invaluable account of the life and times of Sir Christopher Wren. Though this slender volume comes to us so soon after Ralph Dutton's charming study and Martin Briggs's conscientious reappraisal of the matter, it is nonetheless welcome. It is, if you will, popular history, written so that anyone may understand the greatness of Wren's achievement. But it is also excellent history from any point of view.


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# Writing

*Continued from page 23*

bert's novels never obliges the reader to ask, "Where am I?" In the letters Flaubert himself asks the question without shame, most aptly in one of the early letters to Louise Colet after he has promised to bring her a bottle of Mississippi water to pour on her breast as a "lover's baptism." The hop-skip-and-jump style of the letters was a felicitous release from the laboriously slow spinning of the novels. The complete correspondence in French runs to a million words in nine fat volumes. Under Mr. Steegmuller's merciless yet discriminating hand, this mass of writing assumes a semblance of shape. We perceive first Flaubert's considerable literary precocity, the affair with Louise Colet, and the voyage with Maxime du Camp to Egypt and the Near East. There follows the long series of letters to Louise on the tortuous growth of "Madame Bovary."

From beginning (aged nine) to end (aged fifty-eight) Flaubert's literary tastes are surprisingly consistent: Homer, Rabelais, Cervantes, Shakespeare, and, with reservations, Hugo. The correspondence is slightly more relaxed than Henry James's, less revealing of transient moods than Keats's, more direct than Proust's. "By natural disposition, I love what is vague and misty; and it is only patience and study that have rid me of all the white fat that clogged my muscles." Flaubert knew himself well.

He saw himself much as we see him in these letters—as a human refinery of words. In his well-ordered life at Croisset he sought a prose line as "unchangeable" as poetry, never ceased reworking his transitions, and gradually removed all traces of himself from his work. He deliberately wrote his fiction into the impasse of "Bouvard and Pécuchet," from which the only possible escape was the muffled explosion of the "Dictionnaire des idées reçues." (He had had the idea for it since the age of nine as his earliest letter indicates.) The correspondence shows this refinery in action without the refining process being applied to the letters themselves.

Mr. Steegmuller should have been allowed (or should have insisted upon) another hundred pages. His introduction and notes frame the text with intelligence and discretion; yet he must omit all but one letter of the ten-year correspondence with Mlle. Chantepie, an obscure novelist to whom Flaubert confided freely because she was only a pen friend. The editor also had to leave out much magnificent description of Upper Egypt and the Near East, and most of the very last letters—one about his last banquet on St. Polycarp's day, another requesting horticultural information from an expert so that Flaubert could list in "Bouvard and Pécuchet" both "the exception and the exception to the exception." The other recent edition of Flaubert's letters in English (Pantheon, 1951) suffers from the same material strictures. The translations are skilful, and highly readable. Unfortunately Mr. Steegmuller saw fit to suppress almost all Flaubert's underlinings and to correct the syntax of the nine-year-old budding author. A few slips ("phrase" for *phrase*) and moments of over-anxiousness ("of truth" added after "illusion") cannot diminish the essential value of this volume. It does full justice to the human figure of Flaubert and to his elaboration of "the axiom that there is no such thing as subject, style in itself being an absolute manner of seeing things."

# Wasteland: 1850

**ELIOT'S FOREBEAR:** The French Symbolist poet, Jules Laforgue, is one of the most fecund pioneers of modern poetry. In his short life, ended by tuberculosis at twenty-seven, he alternated between intellectual passion and abysmal boredom; and in his free verse and poetic prose he expressed—prophesied, as it turned out—the mood of elegant disgust and of ironic sentimentalism that fitted so well the *cauchemar* of later decades. His influence, as well as that of other Symbolists, on later English poetry has been shown by René Taupin in a fine study still untranslated. But no book in English has until now assessed his genius, development, and influence—all of them subjects of great interest.

In **"Jules Laforgue and the Ironic Inheritance"** (Oxford University Press, $5) Warren Ramsey illuminates the poet from various sides: his biography, the development of his intellect, esthetic, and writing, and the influence his work exerted on English poets—particularly Eliot, Pound, and Hart Crane. What sets this book above the general run of literary studies is its sheer readability, for Mr. Ramsey writes with verve and quietly underplays his brilliant catholicity. His book won the Modern Language Association of America-Oxford Press Award as "a significant contribution to the understanding of a foreign literature." It easily deserves that honor; it also contributes considerably to an understanding of twentieth-century English poetry. —Robert Halsband.

# Fiction

*Continued from page 20*

points by factual details that would win Defoe's applause. The symbolism of Wassermann's moving "Lukardis" is firmly framed by the sordid interior of the house of assignation; Weiss's "Cardiac Suture" has the reality of a scalpel cutting flesh; Kesten's "The Friend in the Closet" presents an age-old moral problem and an ageless story in terms of a contemporary situation that makes every reader an emotional collaborator.

It is impossible to review adequately an anthology of eighteen stories in so brief a space, but it is possible to say that every one of these stories has a life of its own.

# Notes

**SUCCES D'ESTIME:** As every publisher knows, more books are sold because of their attractive covers and provocative titles than by virtue of any critical finding about their contents. Few books will suffer more from this perversity than Henry Longan Stuart's **"Weeping Cross"** (Regnery, $4), which has recently been issued in a formidably lurid jacket. Since its outsides and its name appear to promise the casual browser nothing but anguish, the third edition of this ill-starred book seems likely to be neglected on as large a scale as were the previous two. Written in 1908, it brought little success to Stuart (1875-1928), despite the extensive praise it received from Sigrid Undset and Van Wyck Brooks. Perhaps its simulated seventeenth-century diction (flawlessly imitated yet persistently annoying) contributed to its downfall. But whoever manages to slip past the three-headed Cerberus of title, format, and style will find a sturdy, adventurous plot and a wholly plausible hero at his service. Overtones of Smollett and Defoe recur, while the whole is made taut with suggestions of a mysticism nothing less than passionate. Following the fortunes of Richard Fitzsimon (Catholic refugee from Cromwell's England) from the Marshalsea prison to Boston, and later to a tiny, psalm-singing theocracy in Connecticut, is an unqualified pleasure. Stuart can manage a beautiful, bittersweet love story, the disputations of theology, dueling, and Indian massacres in situations that are neither threadbare nor swashbuckling.

—Nicolas Monjo.

**THE ROUE RETURNS:** As distinctively English as a soiled mackintosh is **"The**

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**Wandering Eye,"** by Hugh Massingham (Sloane, $3.50). It is the novel of urbane satire, in which a gallery of ripe eccentrics flounders about at amoral cross-purposes to the tolerant amusement of the novelist. Norman Douglas set the contemporary fashion for this kind of civilized divertissement, and it has never been without able exponents since "South Wind."

Mr. Massingham's latest novel centers about the plight of Julien Brockhurst, an aging Romeo whose limousine breaks down on the way to the Riviera. He finds himself marooned in a tiny French town, the scene of a couple of youthful conquests. Flotsam out of his past floats by, some of it surprisingly animated. Brockhurst finds that he left vivid impressions behind him, not to speak of an addition to the census. His detachment leaves him as he is forcibly linked with his past, resuming old relationships: some grotesque, others disturbing. Mr. Massingham thoughtfully explores the reactions of the mincing roué to a segment of his personal history, and makes his impasse into a highly entertaining story.

—MARTIN LEVIN.

**WILD LIFE IN TASMANIA:** Armed with what must amount to an encyclopedic knowledge of his subject, Erle Wilson has written a vividly beautiful novel about the Tasmanian jungles. Even if the reader were not informed on the book-jacket that Mr. Wilson is a volunteer ranger on the New South Wales Fauna Protection Panel, his book, **"Coorinna"** (Random House, $2.75), would be sufficient evidence of his passion for the predatory denizens of his seething paradise. For the title of his story is also the name of a yellow, striped marsupial wolf—one of the last of his species. Whether Coorinna is watching a heron spear frogs, killing a wombat, or fighting for a mote, Mr. Wilson's style is always acute with observation and warm with an enthusiasm seldom found this side of poetry. As the wolf lies in his lair awaiting the impending winter season this description occurs: "On peak and plateau, in valley and gully and glen, blossoms gave place to berries, purple, blue, crimson, and white, that hung suspended in lyric beauty amongst the greenery, like captured notes of song from the throats of vanished birds." We watch with fascination a mouse captured by a goshawk, the goshawk disemboweled by a wedge-tailed eagle, the eagle's wing crushed by a wildcat, and the wildcat slain by Coorinna. But even for the wolves, "life would not be long but it would be strenuous, full and free, and would end swiftly with the first weakening of their powers." —N. M.


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(Continued on page 66)

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(Continued from page 65)

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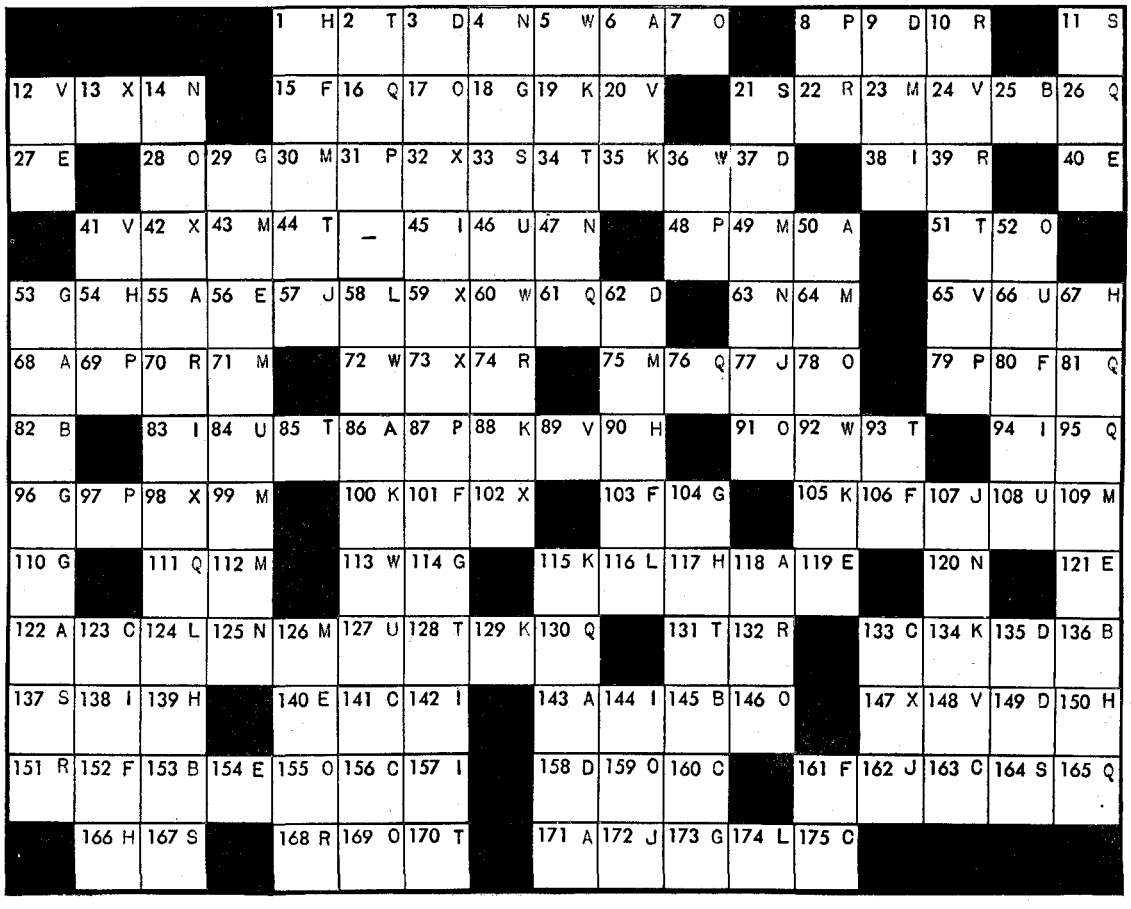
By Doris Nash Wortman

| DEFINITIONS | WORDS |
|---|---|
| A. State of being better. | 171 118 55 6 122 143 68 86 50 |
| B. Time and space to an advertising man. | 136 153 82 25 145 |
| C. Colloquial for the undergraduate body at Annapolis. | 123 141 160 133 163 156 175 |
| D. Glamour gal of ancient Athens, wife of Pericles—learned and witty, too. | 3 37 149 158 135 9 62 |
| E. What the boy on the outside must do to get the cookies cooling on the windowsill (2 wds.). | 119 27 40 121 140 56 154 |
| F. An extended stellar cluster in the constellation Cancer. | 161 101 106 103 152 80 15 |
| G. Giving evidence of a trained mind. | 114 29 18 53 96 173 104 110 |
| H. In finance, to rehabilitate (a corporation) by voluntary action. | 90 150 54 117 1 166 139 67 |
| I. Hero who escaped from the "Happy Valley" only to return voluntarily later. | 94 38 142 138 144 83 45 157 |
| J. Father of present Sultan of Morocco (1882-1927). | 172 162 77 107 57 |
| K. Hero of the Faerie Queene, Book II (2 wds.). | 105 134 35 19 115 100 129 88 |
| L. Unit in a scale of loudness based on sensitiveness of average human ear. | 124 174 58 116 |
| M. Preceded by "for": at any price (3 wds.). | 126 64 30 109 112 99 75 49 23 43 71 |
| N. To make such a correction in as will reduce to a common standard. | 14 4 125 120 63 47 |
| O. Lacking in warmth or enthusiasm. | 7 17 52 155 169 28 146 91 159 78 |
| P. Caused to deteriorate. | 8 87 48 79 69 31 97 |
| Q. Characteristic of correct setting of a new paragraph. | 61 16 165 95 130 111 81 76 26 |
| R. American inventor, the "father of radio" (1873- —). | 10 74 70 132 151 22 39 168 |
| S. Predicament; also, to promise at the altar. | 167 164 137 21 11 33 |
| T. Preceded by "from", into (2 wds.). | 2 34 131 85 51 93 170 128 44 |
| U. The thousandth part of a second. | 127 84 46 108 66 |
| V. Escape of the working fluid, in engineering. | 89 148 20 12 24 65 41 |
| W. Relaxed in manner. | 5 92 113 36 60 72 |
| X. Describing the desired action in "Ole Virginny." | 59 147 13 98 73 42 32 102 |




### DIRECTIONS

*To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop.*

*Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.*

**Solution of last week's Double-Crostic will be found on page 8 of this issue.**



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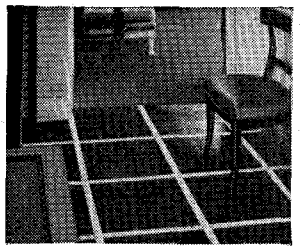

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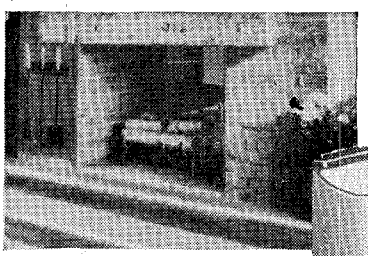

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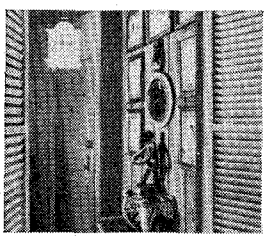

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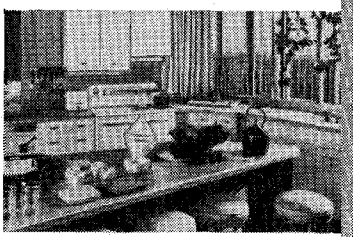

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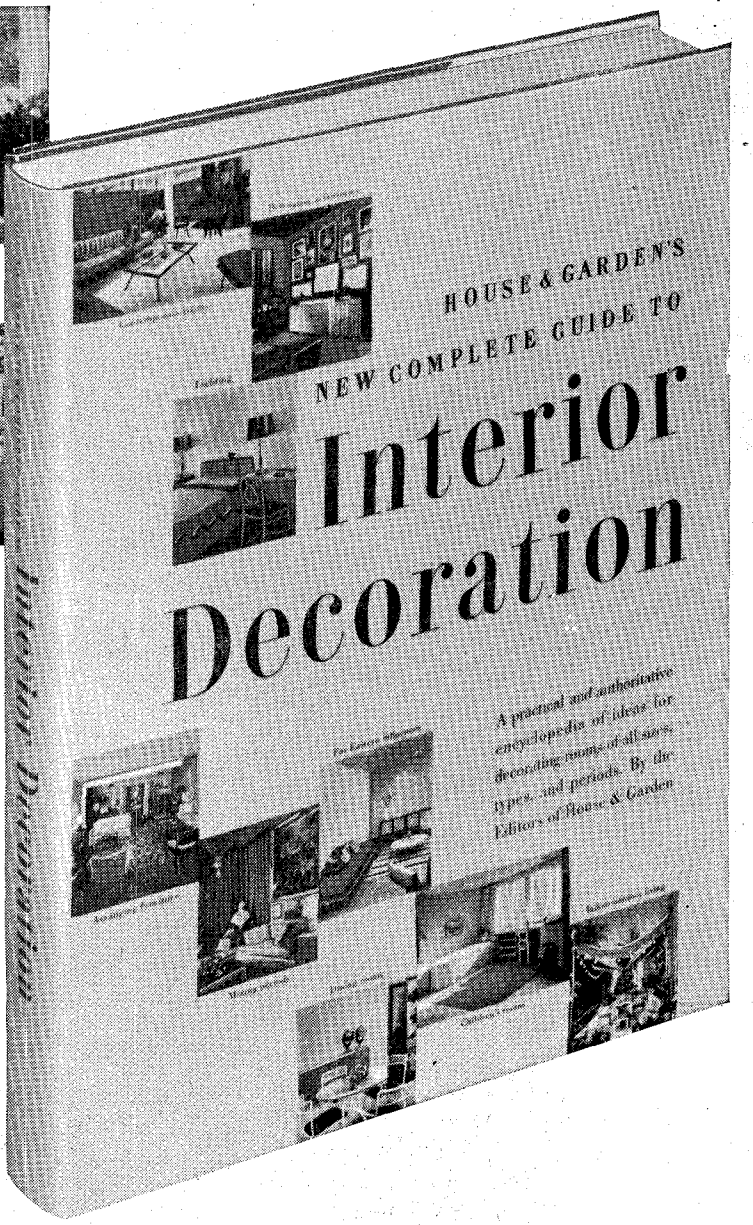
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